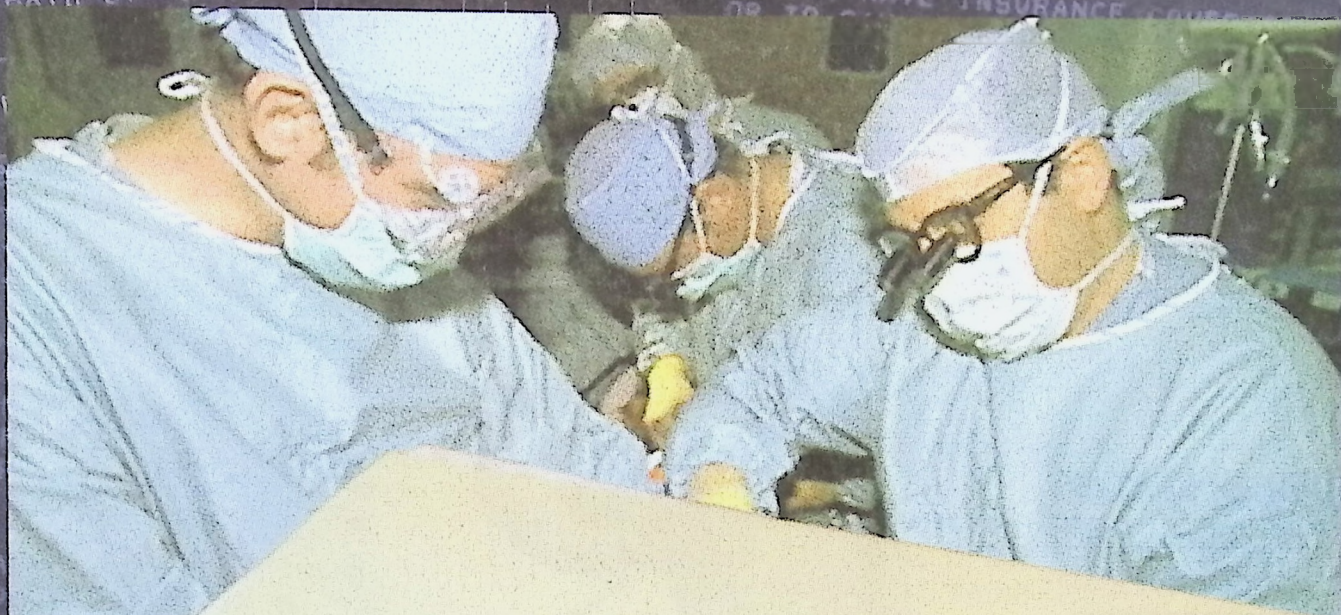


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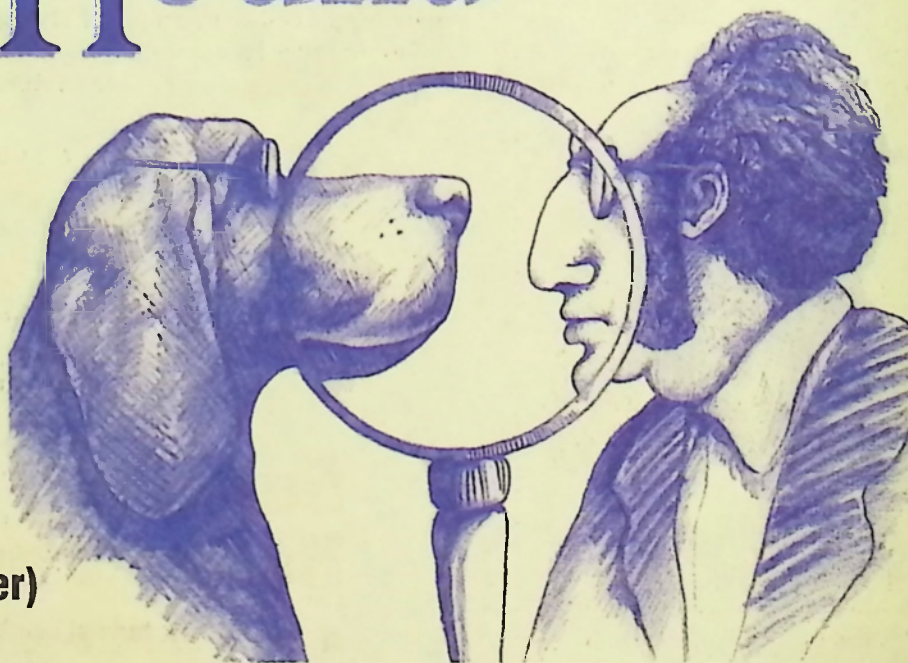
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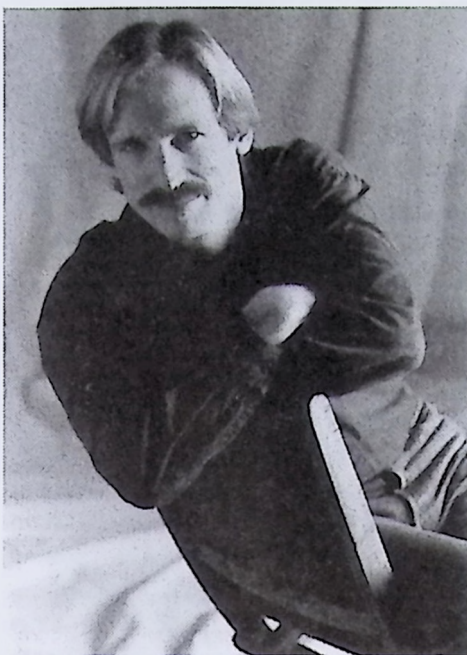


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Saint Paul Sunday Morning host Bill McGlaughlin (center) with The Meridian Arts Ensemble: special broadcast February 12, 1995. See Classics & News listings for details.

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Monthly

FEBRUARY 1995

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# TUNED IN

Ronald Kramer

## The Times

Our society seems pervaded with a sense of division and alienation. Reading the traffic on the latest technological empowerment tool, electronic newsgroups, one finds endless episodes of "us" versus "them" stories and analyses about everything from economics and sociology to politics and biology. The letters to the editor columns of the daily newspapers which I read seem largely to have been authored by readers who seem convinced that "they" have it "better" than the writer does and that the cause of this condition is either some nefarious plot by the powerful and wealthy or by lazy government workers. The latter group has newly found evidence, in the passage of Oregon's Measure 8, that the boogey-man does exist.

Washington is in as near to turmoil as it ever gets. Whether this condition proves salutary and revolutionary, or posturing and evolutionary, remains to be seen. Certainly, the emanations regarding public broadcasting give rise to real reason for concern on the part of public broadcasting's devotees—particularly in rural America.

But the saddest thing for me, I think, is that, as a broadcaster, I seem to be working in an industry which is fundamentally at the center of this feeding frenzy.

When the era of mass communications dawned, with the advent of the newspaper in the 17th century, western civilization was still emerging from the Renaissance's introduction of moveable type. The written word—long revered for its sacred connotations and scarcity, as practiced painstakingly by monks writing laboriously over vellum, had migrated to the printed newspaper and book. Until well into the twentieth century, books were accorded special status. Perhaps

one of the most heinous, anti-social and anti-intellectual practices to which one could point was a book-burning. Newspapers, throughout the 18th and 19th centuries filled with highly inflammatory, fantasized and partisan rhetoric, were nevertheless thought by our nation's founders to hold special importance—so special that one of the Constitution's original ten amendments was reserved to protect them. Significantly, it was the First Amendment.

The framers of the constitution, and the philosophers whose concepts resulted in American democracy, stood in awe of intellectual matters. They firmly believed that democracy's greatest strength would be found by encouraging the free flow of ideas—regardless of how odd, inflammatory or distasteful they may be to either a minority or the majority of the people. Essentially, this was the view of John Stuart Mill upon whose thinking the First Amendment protecting freedom of the press was based.

In the nineteenth century Lincoln was vilified before, and particularly during, the Civil War to a degree that would be unthinkable in contemporary media. In some quarters his assassination was virtually publicly welcomed. The viciousness of the attacks upon him, however, were fully balanced by equally vigorous counterattacks from other parties. The concept of an expectation of accuracy in reporting hadn't fully dawned. Yet, with all its journalistic flaws, the right and duty of the press to give vent to the wide range of ideas permeating the land was fully supported.

By the dawn of the twentieth century newspapers had tamed their excesses. Americans began to expect socially responsible jour-

nalism. Still, the right of the press to express itself was little questioned. And it was into this mass media environment that radio entered.

To radio, controversy was antithetical. After all, this was an era in which announcers wore tuxedos despite the fact that no one could see them. There was an air of civility, gentility and honor associated with their calling. Commercials entered radio slowly because of the industry's extreme sensitivity to the fact that it entered American homes as an invited guest. In the 1960s some network announcers were still wearing those tuxedos.

I can imagine the horror which Guglielmo Marconi—usually credited as the inventor of radio and entirely willing to claim the honor—would express if he could listen to radio today. Not only is civility largely a thing of the past, the entire concept of the healthy exchange of information has been replaced with a vicious, rapacious attempt to transform the electronic dissemination of information into a gladiatorial sport. Listeners tune in to Rush Limbaugh or Tom Leykis, depending upon their political persuasion. The GOP has a cable television channel whose purpose is essentially to hurl invective at selected Democrats. In a way it's a throwback to the party press of the 19th century—but with one major difference. The First Amendment assumed contrary viewpoints and believed that a better informed citizenry—confronted with all sides to an issue—would exercise better informed judgment. Now, many contemporary Americans tune in to the channel which supports their own particular point of view, and dispute the right of contrary viewpoints to exist on other media!

No where is this more apparent than in public broadcasting which now finds itself in the midst of the crossfire between these media partisans.

If there is any segment of the American broadcasting industry which continues to carry the herald of the founding principles of radio, it is public broadcasting. We are the only broadcasting enterprise which even pretends to schedule programming for reasons other than commercial return. We are the only segment of the radio industry—certainly on the local level—which maintains aggressive news reporting. In fact we tend to be the only broadcasting enterprise which still considers itself to schedule programs as opposed to "formats."

Yet, you would be astonished as the growing segment of American society which takes the view that if a particular station

CONTINUED ON PAGE 31



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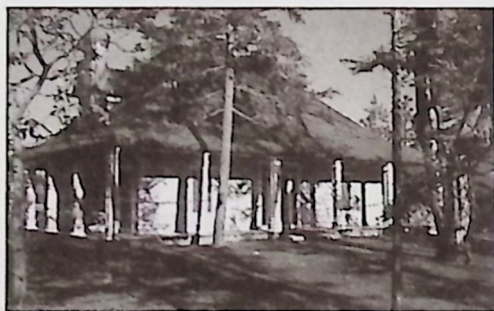
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# SPEAKING OF WORDS

Wen Smith

## Hard Scrabble

When we travel, my wife and I usually take along the Scrabble board and play the game while relaxing beside a pool. This year we forgot to take the board, so we went to the hotel gift shop and bought a new one.

"They've changed the rules," she said when she opened the package.

"You mean I get more letters?" I asked.

"No, you get fewer letters," she said.

"They've added a list of taboo words."

It turned out that the Scrabble people have moved into political correctness. Their new list bans words that might offend people.

"You can't use the word gyp," she said. "It's disrespectful of gypsies."

"Never met a gypsy I didn't like," I said.

"You never met a gal you didn't like, either," she said.

"But now you can't use the word gal in Scrabble."

"Come on, Babe," I said. "They can't rule out familiar words like that."

"Babe is taboo, too," she said. "You can't use words that put down women or racial minorities."

"Pretty queer rules," I said.

"Not acceptable," she said. "The word queer is homophobic."

"No, it's not," I said. "There's a whole organization of homosexuals who call themselves 'Queer Nation.' They're proud of that word."

"Nevertheless, queer is not allowed."

"I don't want to use it aloud," I said. "I just want to put it on the Scrabble board."

"Not allowed," with a w," she said.

"Let's shut up and deal," I said. I turned all the letters face down and scrambled them. We each picked seven tiles and put them on our letter racks.

"You go first," I said.

"I'll start with rap," she said. She placed r, a, and p in the center of the board and picked up three new tiles.

"I'll build on that r," I said, and I put down b, then o, a, and d.

"That's illegal," she said. "Broad is on the taboo list. Disrespectful of women."

"That list is crazy," I said.

"Can't use crazy," she said. "It's disrespectful of people who are emotionally challenged."

"If everyday words are taboo," I said, "the odds are against me."

"You can use odd," she said. "I don't see it on the list. Anyway, why don't you just rearrange broad and use board instead?"

For the sake of the game I settled on board, and I picked up four new tiles. Now I had l, q, r, w, z, and two e's. My wife built on the p of rap and laid out w-a-s-p.

"Wait a minute!" I said. "WASP must be on that taboo list."

"It's a flying insect," she said.

I grabbed the Scrabble dictionary. Sure enough, wasp is out. It's disrespectful of white Anglo-Saxon Protestants. She had to add an n and rearrange her word, making spawn. That wasn't on the taboo list. Scrabble does not protect the sex life of fish.

"Your turn," she said.

"Okay," I said. I tried qweer. It wasn't on the taboo list, but she wouldn't buy it, and I couldn't find it in the dictionary either. So I had to settle for leer.

"Better make that reel," my wife said.

"Leering is sexual harassment."

She won the game by using her last four letters to form the word lout. It wasn't on the taboo list, but I still think it should be. I wound up with the unplayable q, w, y, and z. If you ask me, the new Scrabble rules are qwazy. ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

# It's a question of trust.

"You could take one of the Public Broadcasting Service stars and send him out to Sioux Falls, charge \$10 a head and you'd probably get 10 people to come. If you sent Rush Limbaugh and charged \$10 you'd probably get 5,000. Let's face it: For too long, these guys in public broadcasting have told people their interpretation of the news and of what's going on in the country. They're startled when Rush Limbaugh comes along and all of a sudden people are thirsty for the truth. And that's what I think is going on."

— South Dakota Senator Larry Pressler  
New chair of the Senate Commerce Committee  
(which deals with broadcasting policy issues)

**W**hether you consider yourself a Republican or Democrat we think you know and appreciate the difference between serious objective journalism and the views expressed by Rush Limbaugh. No one disputes Mr. Limbaugh's freedom to state his opinions — indeed it is his right as an American. We do, however, believe that there is a place for a brand of journalism whose mission it is to inform Americans about the many sides of the complex issues that we all face as citizens of a democratic nation. We think public radio and television have done a good job of providing a rational forum for balanced public debate from which people can draw their own conclusions about the issues of our day. And we believe public broadcasting has contributed to setting a standard for journalistic integrity and excellence.

**I**f you agree, and believe there is a place for public broadcasting in American society, then please express your views. Public broadcasting's fate may very well be decided by our current Congressional leaders. If you believe that public broadcasting is worth the current \$1 per citizen Federal investment then please write your elected representatives:

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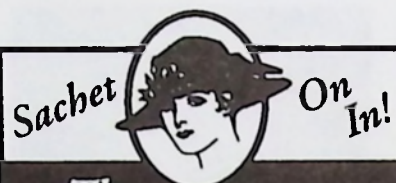


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# JEFFERSON OUTLOOK

*Russell Sadler*

## Testing Oregon's Initiative

More than half the eight initiatives approved by voters in November are going to court. More voters are complaining there is no reason to go to the polls if the courts are just going to substitute their judgment for the voters. The reasons for the growing legal challenges to voter approved initiatives are complex:

- a growing number of well-financed interest groups are unwilling to accept voters verdicts at the polls.
- a growing number of Oregonians misunderstand the purpose of the initiative.
- lobbyists are buying their way onto the ballot intentionally bypassing the Legislature and pushing the constitutional limits of direct democracy in a country where citizens are guaranteed representative government.
- voter acceptance of decisions made at the polls is declining dramatically.

The lawsuit against Measure 16 permitting physician-assisted suicide is an example of well-financed interest groups unwilling to accept the voters verdict at the polls. One of the plaintiffs is James Bopp, a crusading lawyer from Indiana who is paid by the national Right to Life organization which opposes this sort of legislation. The will of Oregon voters is irrelevant to Bopp's source of financial support.

Bopp shopped Oregon's federal judiciary until he found a judge willing to substitute his judgment for the judgment of the voters. Federal District Judge Michael Hogan in Eugene yielded to the temptation. Hogan enjoined the voter approved measure saying "death is an irreparable injury and serious questions are raised by the plaintiffs claims."

Traditionally, trial courts like Hogan's try the facts of a case. The appellate courts try the legal issues. Hogan has no facts to try. The physician assisted suicide law never went into effect. There is no real plaintiff. No one has been aggrieved by the law - no

patient, no family, no hospital, no doctor, no pharmacist. There is only conjecture. Hogan's "trial" will consist of Bopp repeating the same political arguments Oregon voters heard and rejected in November. Hogan can only substitute his judgment for the judgment of Oregon voters in November. Hogan is a federal judge and immune from Oregon's recall laws. This is the kind of judicial activism conservatives blamed on liberals for decades. Judicial activism is now apparently acceptable when it is deployed in a conservative cause.

Many Oregon voters do not understand the initiative does not make them omnipotent at the polls. Article IV, Sec. 1 of the Oregon Constitution reserves the legislative power of the state to the voters through the initiative process. Initiatives are not vague messages sent by angry, frustrated, impatient voters. Initiatives are laws just as if they had been passed by the Legislature. Initiatives must pass the same constitutional standards the courts apply to laws passed by legislative bodies.

Measure 8, changing public employee retirement, will be in court next week because it tries to do things the constitution will not permit the Legislature to do. Measure 8 unilaterally and retroactively revokes labor contracts. It tells some private citizens they must spend part of their earnings on a compulsory retirement program and prohibits public employees from bargaining for benefits for which private employees can still bargain.

The money to put Measure 8 on the ballot and finance its campaign came from a handful of wealthy businessmen known for paying poor wages who found public employee wages and benefits inconvenient competition. Efforts to curb the growing number of high-handed money-changers in the temple of democracy led voters to approve Measures 6 and 9 limiting campaign spending. The same wealthy contributors

who are busily buying and selling legislators with their campaign contributions and taking over the peoples' initiative process are financing court challenges to the campaign spending limitations.

Initiatives spawned by professional lobbyists are virtually revising the entire Oregon Constitution section by section at the ballot box at a time when the population center of the state in the northwest counties surrounding Portland control the results. Measure 5, the property tax limitation passed in 1990, completely revises the way Oregon finances schools and local governments. The measure actually failed in the geographic majority of the state. The Oregon constitution requires constitutional revisions take place at special conventions where the representatives are more geographically balanced.

Measure 18, prohibiting bear hunting with dogs, will probably not go to court. But Rep. Bill Markham, R-Riddle plans to introduce a bill in the legislature repealing the initiative. That is an easy vote for Markham who lives in the heart of bear hunting country. He will not be recalled for flouting the will of the voters. But the suburban Republicans Markham asks to vote for repeal many not be so fortunate.

A growing number of Oregonians do not accept the results of bitterly controversial issues in elections where barely half of eligible voters bother to show up at the polls. Many voters no longer go to the polls because they feel their vote doesn't matter. A poll published just before the election showed 55 percent of the Oregonians polled thought voters ought to be able to vote on any measure that collects enough signatures to get on the ballot. In the same poll 43 percent said there were too many issues on the ballot. The poll was regarded as a triumph for the initiative process.

In similar polls 15 years ago, 75 percent of those polled said voters ought to be able to vote on any measure that collects enough signatures. Less than 15 percent said there were too many issues on the ballot. These polls show declining public support for the initiative as it is now practiced. The initiative cannot survive if only 55 percent of the voters accept it as a legitimate process for making public decisions. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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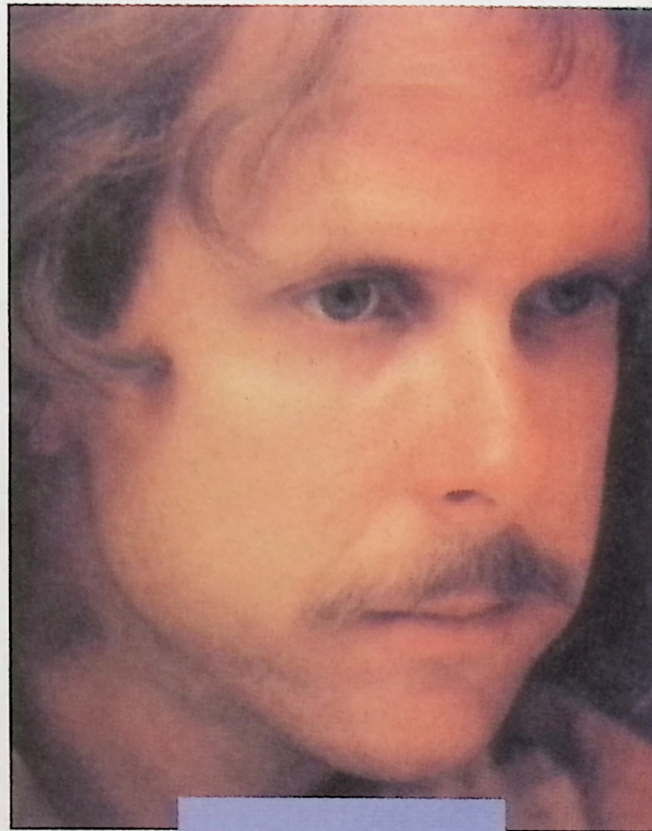
# Surviving the Health Care System

## *A Look at Reform from a Cancer Survivor's Perspective*

**W**ith the fading of the Clinton health plan from the headlines, the urgency for health care reform is greater than ever. As a recent survivor of both cancer and the American health care system itself, I understand that urgency directly and deeply. Yet, my experience has also taught me that the failure of the Clinton plan barely even matters. Universal insurance coverage might only provide the barest illusion of the true reform that's necessary. What government officials do regarding the crisis matters considerably less than what we as private citizens, patients and health care providers do daily. Talking to legislators instead of patients about health care reform needs is like talking to the wrong end of a horse.

Indeed, compared to change, the current system's entrenched state of disaster is much less risky to the financial and political health of the insurance companies, congressmen and major corporate health care entities who were to be asked to lead reform. As such, true improvement from the patient's perspective is unlikely ever to come from those directions. Asking those entities to be the primary leaders of health care reform is like asking the government to overthrow itself, and revolutions simply don't occur that way.

Though the end result of true health care reform must be measured in humanistic rather than economic terms, such reform will come about only when one condition occurs: when patients, and all of us who are potential patients, rise to take charge



**TALKING TO  
LEGISLATORS  
INSTEAD OF PATIENTS  
ABOUT HEALTH CARE  
REFORM NEEDS  
IS LIKE TALKING TO  
THE WRONG END  
OF A HORSE.**

**FEATURE & PHOTO BY**  
*Eric Alan*

of health care and its economics in such an organized, collective grass-roots fashion, that reform becomes the only viable economic option for health care entities striving to continue to make a successful business out of the illness and healing of the American population. Whether we care to admit it, the health care system is first and foremost a profit-and-loss business, and to enter the health care and insurance system as a patient is to go as an individual into that business against one's will, with as much associated potential for paperwork and financial atrocities as offered by the taxation system or a used car shark's lot.

Perhaps a trip through the cancer experience with me will clarify the specifics of what I mean, both in terms of the problems, and a possible path to a solution. It's a trip which, I might add, lacked many of the nightmares others frequently encounter. For, throughout my illness, I was blessed with first-rate doctors, devoted care and guidance from family and friends, and even a helpful insurance agent. Yet, the experience still offered a sobering look at a health care system in desperate need of revision from every perspective: practical, spiritual, and economic.

My nightmare began in late October, 1992, when, at the age of thirty-three, I discovered a lump on a sensitive part of my body during what had felt like the happiest, healthiest, most peaceful year of my life. I went to have it checked out. Medical analysis and my own meditative inquiry both pointed to the likelihood of cancer, and on November 10th my first surgery confirmed it.

Now, testicular cancer is not necessarily catastrophic, at least compared to many cancers or the actions of the average armed city lunatic. But it has several forms, one of which is quite aggressive, fast growing, and according to my doctors, carried a ninety-five percent death rate a mere twenty years ago. (Recent progress in surgical techniques and chemotherapy have changed this.) Ever the individualist, I had contracted this aggressive form. And like the majority of cases of its type, scans confirmed that cancer had spread into my lymph system despite my first surgery. Things were getting uglier. I was beginning to believe I was having a worse November than even George Bush.

And I, like Bush, began to be buried under a bureaucratic hail of paper. One surgery, it turns out, does not mean one bill, or even one billing system. Separate bills of entirely differing structures and response needs began to arrive from the hospital, the doctors, the ultrasound and x-ray departments, the anesthesiologist, and (it seemed) every medical entity I had driven by on the way to the hospital. Some of them indicated that copies had been sent to my insurance company directly. Some were sent to me in triplicate and required me to send the forms to the insurance company myself. The blood analysis lab seemed to want me to pay directly and never mentioned the insurance company at all. The bills were remarkably prompt in arriving. As I would soon discover, there is no bureaucracy in sending bills, only paying them.

I began to realize that my illness was indeed a small industry and required no less than a complete bill-by-bill accounting system to keep track of what had been received, sent to the insurance company directly, sent by me, paid by the insurance company, paid by my mother and me, partially paid, ignored and/or cursed at. At first this was all merely intended to keep track of my own responsibilities, but it soon became evident that it was also a vital self-defense tactic to keep from getting ripped-off.

By the time my second surgery drew near (December 8th), it was clear that no bills were going to be paid promptly by my insurance company. I was receiving polite calls from the company's head office inquiring as to whether my illness might not have been a pre-existing condition — in which case they wouldn't pay a dime. Since I had only had my insurance for a fairly short time, I understood their asking. But I also understood from their calls the underlying truth: they didn't care at all about my health — they didn't even ask — they just wanted to find a way to avoid paying for its care.

My second surgery seriously interrupted my ability to do daily accounting. It was a major deal: a five-hour procedure in which a nine inch incision was made from breastbone to privates, all my stomach muscles cut, my intestines entirely lifted out of my body and a chunk of my lymph system removed, and then the pieces reassembled. I felt I was in good hands, confident that my surgeons had recently practiced by carving their Thanksgiving turkeys.

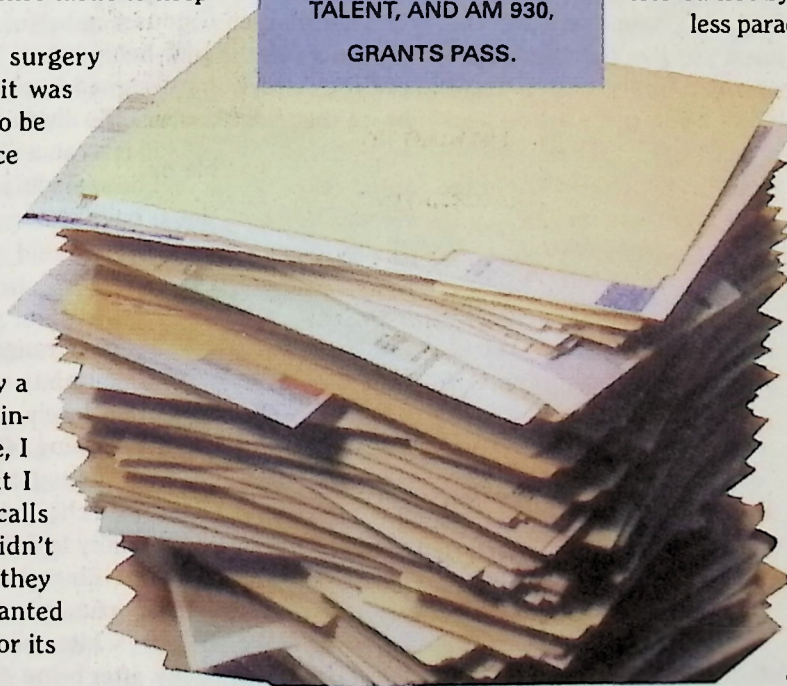
When I woke up, I was held together by stitches, bandages, and twenty-seven staples. Fortunately I didn't have to be shipped via UPS or pass through an airport metal detector. And no matter the morphine, Valium, and cable TV programs with which I was numbed, the spasms through the cut began to be more excruciating than anything I've ever felt. I was given more drugs and had things done I barely remember. I even had to relearn how to cough and breathe deeply, for five hours of anesthesia alone is enough to turn most people into a living lime-flavored bowl of gelatin. It wasn't enough.

I developed pneumonia, for which I was given more drugs. I was soon on so many medications that I began breaking out in rank-smelling medicinal sweats that soaked the sheets again and again. My intestines weren't functioning and I was kept alive by IV feeding only, and couldn't talk because of the tube through my nose and down my throat. The continuous IV feeding soon gave me phlebitis, which in turn gave me a frightening new feeling of kinship with Richard Nixon. All of it was unpleasant, to put it mildly. And blood samples and urine collections and temperature taking and other statistical tracking was done in such detail that I next began to feel like the Dow Jones averages, especially since I knew every shot, test, and murmuring word was being translated into explicitly itemized bills for which I was ultimately responsible.

A majority of the daily hospital care was administered not by my primary doctors, but by an endless parade of different nurses — they seemed to come and go and be always replaced by another new face. I saw so many that I finally asked one of them why. "Because they don't want to give us enough work hours that they'll have to give us benefits," was the reply. Benefits: primarily meaning health insurance. For economic reasons, the hospital was apparently avoiding giving nurses affordable access to that very health care they were essential in providing.

The nurses were clearly not amused by this. Being that it was approaching Christmas, one nurse told me a seasonal joke making the rounds in their ranks: Q: "Why was Jesus born in a manger?" A: "Because Mary worked for (name of hospital withheld)."

ON SATURDAY,  
FEBRUARY 11TH AT  
10:00AM, *THE HEALING*  
ARTS WITH HOST  
COLLEEN PYKE WILL  
FEATURE AN INTERVIEW  
WITH ERIC ALAN ABOUT  
HIS EXPERIENCE WITH  
CANCER AND THE  
HEALTH CARE SYSTEM.  
TUNE IN TO JPR'S  
NEWS & INFORMATION  
SERVICE, AM 1230,  
TALENT, AND AM 930,  
GRANTS PASS.



It was seventeen days after my surgery before I was able to eat a meal. In the process of those anguishing days I learned many things I didn't want to know, such as what it's like to waste away to 6'3" and only 139 pounds, how boring C-SPAN and MTV are, and how torturous it is to pipe airbrushed television food ads into the hospital room of a person incapable of eating. I learned that the neglect of such issues seemed symptomatic of a larger general truth: that the bulk of the medical system is only geared up to fix bodies like mechanics fix cars, and little attention is paid to the more subtle emotional needs of patients. I learned I was on my own in these ways. I also learned how many laps I could do around the hospital floor while dragging my IV pole and holding my robe closed to keep from mooning the nurses.

Fortunately, I also learned some positive things. (Cancer is a profound experience on spiritual and emotional levels. The spiritual aspects are in some sense the most important ones: yet in this article the focus will remain more on the practical and economic aspects, as the spiritual aspects of illness are covered in great depth elsewhere, while little is spoken about the rest. For information about these aspects, I recommend beginning with the books by Dr. Bernie Siegel, particularly "Peace, Love and Healing.") In short, I learned my own strength and capacity under extreme duress. I learned how caring and devoted my family and friends are. I learned how to be an assertive patient. I came to understand how dissatisfied most health care practitioners are with the current system, despite the risks inherent in change; and how truly most of them would like to make it better. I was forced into a deep meditative reaffirmation of my life priorities and goals. The grace under pressure, the confidence in the face of adversity, will always serve me well.

After seventeen days of no eating, I finally learned what a hospital serves a man for his first solid meal: roast beef, frozen peas and coffee. It was dinner on Christmas Day, as it happened, and the ability to eat again was probably the finest gift I've been given: but once more the unhealthiness of it only pointed up the critical needs of reform. Food is such a basic essential of healing; it's nearly a religion. How can efficient healing take place without proper attention to nutrition? I had come to the conclusion that hospitals were often a terrible place to be sick, as essential as a stay there may be.

I went home the next day, and everything changed. Gone were the sterile halls, the airless atmosphere, the interruption of every rare precious shred of sleep by another injection, another sample, another statistical measurement to be dutifully kept on the charts. Instead I had a home again, wonderful care from my mother, and the forests at her doorstep.

My health took an immediate leap forward, and I began to reach for every available avenue of healing: nutrition, vitamins, meditation, imagery tapes, education, music, the *Far Side*, journal-writing, sleep, exercise, outdoor photography, and the love of friends and family. I was told I would be laid up for six to eight weeks following surgery, but within a week of leaving the hospital I was hiking three miles per day. I was still greatly debilitated — but at least I was truly living again.

Good thing, too, as more accounting and chemotherapy were in store.

After returning from the hospital, I soon discovered the unpleasant reality that when bills are unpaid by the insurance company — no matter how clearly they're covered under the policy — it's the patient whom the bill collectors come after. Despite assurances from my insurance agent that the company was always good about paying quickly, threatening overdue notices were already appearing in my mailbox. The sums of money were large, and no communications were forthcoming from my insurance company except a mystifying set of form letters stating that some correspondence had been received regarding my insurance, but that my

file was currently out at one of their service areas, and they couldn't check into it right now, and there was no need for me to do anything about it. I have now received this identical letter around a dozen times from the company, and I still don't know what it means.

A flurry of bills soon began to arrive from my second hospital stay, and by the time I began chemotherapy in early January, I had to do as much as an hour daily of accounting to keep on top of what had been received, filled out, paid, sent to the insurance company, or merely filed for future reference.

By the time surgeries and chemotherapy were over, I had received over sixty separate bills from over a dozen different medical entities, with over \$50,000 in total charges — a total that could've been easily much higher had my chemo treatments not been relatively short. After adding the large stack of insurance company communiques to the

pile, the paperwork grew to a foot high. My illness was now a much more complex and expensive business than my entire work for the previous year.

For those who are only familiar with the word's fearful image, "chemotherapy" is a term nearly as generic as "auto repair." It only means the use of chemical agents in the treatment of illness. There are an enormous number of different kinds of chemo, but for cancer the theory behind them is generally the same: the use of drugs which are designed to attack dividing cells, the theory being that since cancer cells divide much more quickly than other cells, the chemo will kill the cancer before it kills you. Even though many refinements have been made, and in the case of testicular cancer the new techniques have proven particularly effective, it's still a sledgehammer approach.

I was warned about a large range of potential side effects, from the relatively minor certainty of temporary baldness and constant nausea, to other lovely scenarios such as open sores in the mouth, the skin peeling off of my hands, permanent lung damage, permanent kidney damage, and even (in extremely rare cases) death. And since chemo kills white cells and thus drastically lowers the body's ability to fight infections, there was also the potential that many other illnesses would be invited in while cancer was being defeated. Fortunately, to combat this, I would be given a new drug which spurs white cell production, which I'd learn to inject myself with daily, after being given a grapefruit to practice on.

AFTER RETURNING FROM  
THE HOSPITAL, I SOON  
DISCOVERED THE  
UNPLEASANT REALITY  
THAT WHEN BILLS ARE  
UNPAID BY THE  
INSURANCE COMPANY —  
NO MATTER HOW  
CLEARLY THEY'RE  
COVERED UNDER THE  
POLICY — IT'S THE  
PATIENT WHOM THE BILL  
COLLECTORS COME  
AFTER

It was my choice whether or not to do this. It was like the game show from hell: behind door number one was chemo and all its risky side effects (and enormous costs), tempered by the knowledge that surgery might have completely cured me — no way to know — and that therefore chemo was totally unnecessary. Behind door number two was not doing chemo and running the risk that cancer would soon be back, in which case I'd have to do twice as much chemo later, with the attendant rise in the chances of other permanent damage from it. I was cornered.

After consulting advisors both external and internal, I chose door number one: chemo. In my case, that consisted of sitting in a room with other cancer patients for three hours per day while the chemo poisons were dripped into my arms intravenously. There was little for any of us to do but read, listen to tapes on the Walkman, talk if the mood struck, meditate, and try to keep from contemplating that some there were probably dying. (Most of the patients were older than me, but not all. There was a sixteen year old girl there in some serious trouble. I remember her once saying: "Sometimes I feel like giving up the fight. But then I think, who would feed my kitty?") We all found our own reasons and ways to keep moving forward.

For me, it was one week of daily poisons; then two weeks off to let my body cope; then a repeat of the cycle. I kept up the daily routines of hiking, photography, meditation, deep breathing and imagery tapes, music, reading, journal writing, talking to friends, and having tournaments of Scrabble and dominoes against my mother. My hair fell out and eating was always a challenge, but I discovered that with western medicine, ginger pills, all of the above, and sheer force of will, I could minimize the side effects. The major side effects just weren't happening, and I only threw up once — and that was directly connected to letting down mentally. I was winning.

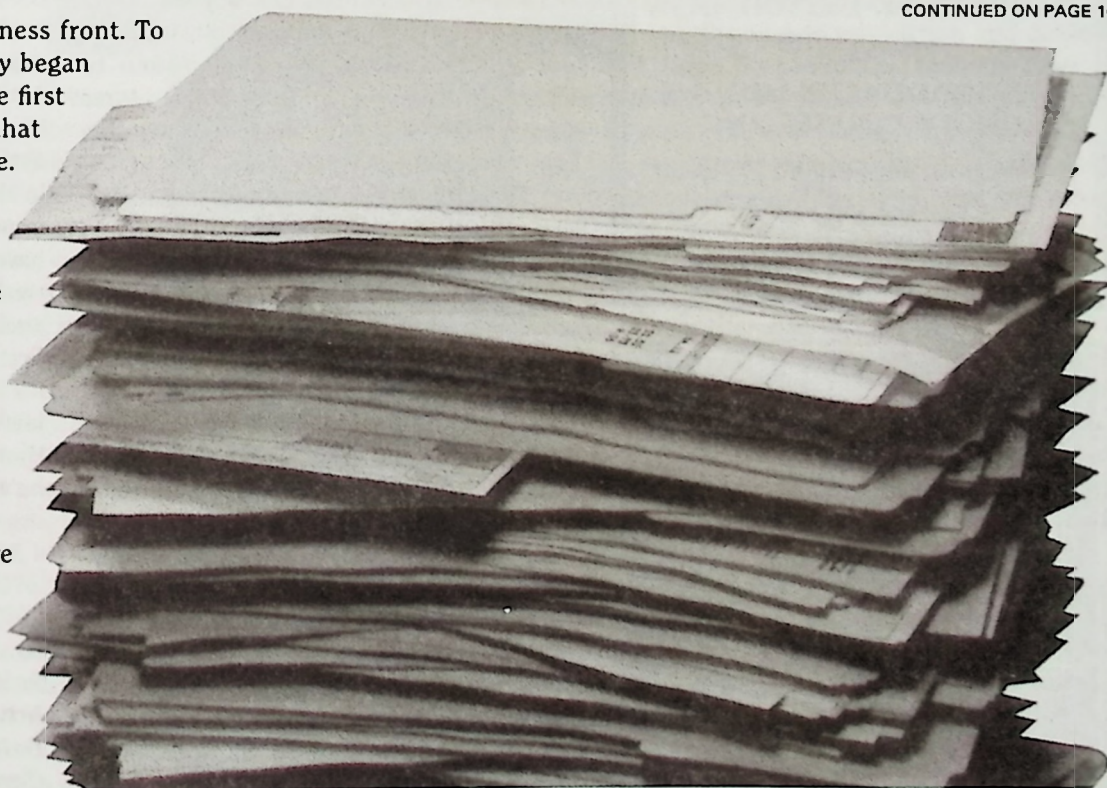
But I wasn't winning on the business front. To my great relief, the insurance company began to pay some bills, thus staving off the first threats of collection agencies. But that only opened up new fronts of trouble. The insurance company statements of payment were extremely vague — intentionally so, I began to believe — and often not in accordance with the original bills. At times it was even difficult to figure out with which bills the payments were associated. While in chemotherapy, I had to do complex accounting chart work to be sure

My charts began to make evident numerous problems. Some of these were minor; discrepancies likely due to honest accounting errors. Others were individually minor but collectively significant, such as unreasonably low limits set on payments for specific medical goods and services, based on

rather arbitrarily applied standards of "usual and customary" costs and fees as determined by the insurance company's head office. And two problems were potentially heinous. The first was an attempt by the insurance company to classify anesthesia and post-surgical pain management costs as part of the anesthesiologist's personal fee — thus denying coverage using fee limitation clauses in my health insurance contract. The second was an attempt by the hospital to bill me personally for thousands of dollars of expenses that the insurance company had previously told me were taken care of by fee-reduction agreements between the hospital and the insurance company. All told, I received around ten thousand dollars of unjustified bills. It's frightening to think that this amount paled against some of the stories of economic horror I was told by doctors, nurses, medical receptionists, and even my insurance agent.

I had to choose carefully which injustices to fight. My energy was limited, especially since I was still completing (and recovering from) chemo. A few of the hassles were straightened out with the help of my insurance agent, but I soon discovered that she had no influence in company decisions, and that she was entirely too willing to be content with hearing "no." So I began to call the home office directly — where I discovered that not only was it impossible to get through the bureaucracy to talk to those who made the payment decisions, it was virtually impossible to even figure out who they were. The representatives allowed to speak to me merely called up my file on a computer screen in front of them, which never gave rationale for payment decisions. It only gave the decisions themselves, and those I knew too well. And there were enough of these representatives that even talking to the same one twice wasn't easy to arrange. Eventually, with the attempt to deny coverage of anesthesia and pain management costs, I sent registered letters demanding payment or threatening further action. When these didn't even draw a response, I felt no choice but to

CONTINUED ON PAGE 16



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# NATURE NOTES

Frank Lang

## Nap Time

Many warm-blooded animals spend much of their time in a state of greatly lowered metabolism called torpor. Hummingbirds, incredibly active during the day, can conserve energy when food is scarce by becoming incredibly inactive at night. A hummer's temperature may drop from an active high of 104°F to near the ambient temperature, perhaps 50°F. Its basal metabolism reduces by a third. This way, heating calories are not wasted.

Other animals, like mammals, enter a seasonal torpor to avoid unpleasantness. Mammals of hot arid climates may aestivate in summer. Others may avoid the cold of winter by hibernation. In both cases the animals may slip off into a deep sleep. Breathing may drop to a breath per minute and the heartbeat to four to eight beats per minute. Body temperatures drop, sometimes to just above freezing. Energy conservation is the game.

The game is not without its costs. Animals must add a lot of weight, mostly as brown fat and muscle tissue, to provide enough energy to make it through its seasonal torpor. Metabolism continues, albeit at a much reduced level, and toxic waste products accumulate that must be dealt with by excretion or detoxification. Energy derived from fat break down uses water, making dehydration a problem. Energy from muscle breakdown adds water. The deep sleep does not allow for urination. Urine formation may be suppressed by pituitary hormones. Special chemical reactions lessen the toxic effects of urea.

Many rodents aestivate or hibernate. Some like marmots, our western equivalent of the woodchuck, do both. Marmots prodigiously eat green stuff until they bulk up

to half their body weight in fat. Then they slip away to dens where whole colonies sink into a seven month slumber, from late September to early May in the mountains, or, east of the mountains, from mid-summer, after forage dries up, until early spring.

Black bears, contrary to popular opinion, just sort of hibernate. They often find a den and sleep away the nastiest winter weather, but their sleep is shallow, and their temperature only a few degrees below normal. When disturbed they are quickly roused, and, I suspect, quite grumpy.

I frequently face torpor as certain students in my lectures slip away, not

into the deep sleepy state of marmots, but the shallow sleep of bears. Their state must be like that of bears. Their behavior on arousal is much the same.

I frequently experience torpor most Friday afternoons at 3:00 pm. No matter how dynamic the speaker or how interested I am in the topic, our Friday Afternoon Science Seminars at the College put me down. I have decided this is no reflection on the series' quality. If you want to attend the science seminars, call or write the School of Science at Southern Oregon State College for a schedule of speakers. The public is invited to attend and the series is free. One thing though, don't rouse the torpid prof, he's worse than bears!

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

# Food For Love

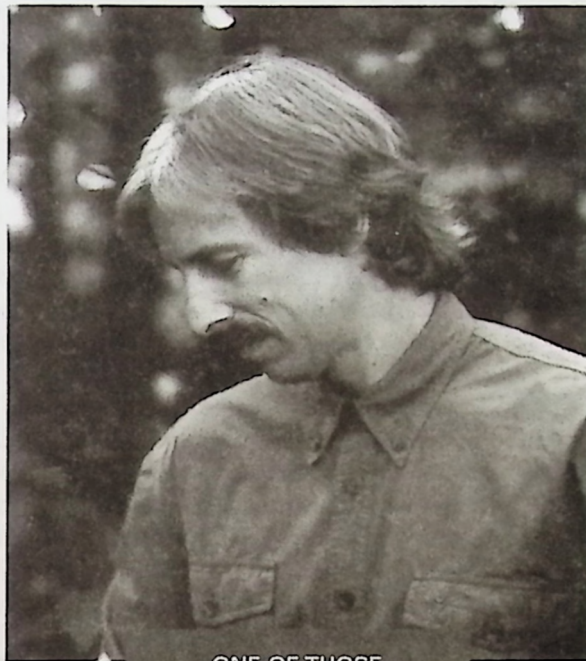
## *Oregon Musician John Nilsen performs Three Valentine's Concerts to Benefit JPR*

Many of the images we have of love these days, especially from films and television, are of something wildly intense and passionate, almost without compromise. It's either hot or it's not. Gone seem to be some of the old fashioned notions of romance—a gentle caress, a quiet moment of reverie lost in each other. If you're yearning to recapture some of the lost spirit of romance, Jefferson Public Radio presents the perfect opportunity in a series of special Valentine's concerts with Oregon musician and composer John Nilsen. The concerts promise the perfect venue to immerse yourself in the spirit of music and romance—together.

John Nilsen and JPR are teaming up for three concerts for the Valentine's season, February 10th at the Ross Ragland Theater in Klamath Falls, February 11th at the Southern Oregon State College Music Recital Hall, and February 12th in Redding's Old City Hall Arts Center. Not only is Nilsen offering this special Valentine's treat to the community, but a portion of the proceeds from the concerts benefits JPR.

JPR listeners and, indeed, folks from all around our region are no doubt familiar with Nilsen. Over the last ten years, John Nilsen has established himself as one of the most popular of a group of "New Age" artists, and as one of the most successful recording artists ever to call Oregon home.

A native of Seattle, Nilsen moved with his family to Portland as a young child, and came to Ashland in 1976 to attend Southern Oregon State College. Graduating from SOSC in 1979 with a degree in English, Nilsen began to perform around the region, and in 1983 caught the ear of folk singer Guthrie Thomas, who invited Nilsen to make his first recordings. The result was a series of three releases under Thomas' Eagle label. Nilsen's style hit at a time when Windham Hill artists such as



ONE OF THOSE  
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SHOW IS HIGHLY  
RECOMMENDED.

Dan DePrez, *Willamette Week*

Keith Jarrett and George Winston were establishing New Age as a phenomenally popular new genre, and in 1986 he created his own record label, Magic Wing. He was in exactly the right place at the right time, both musically and geographically.

Based in West Linn, Magic Wing has given Nilsen the artistic freedom to pursue his own vision without compromise. He has gathered an ensemble of musicians with whom he works very closely, and who help to shape his sound and style. Nilsen has ultimate control over, and is ultimately responsible for, every aspect of his recordings, from writing and performing to production and distribution. His production team includes old

SOSC buddy Don Woodward, who used to play the coffee-house circuit with Nilsen in their college days, and who now designs the graphics for Magic Wing's covers and packaging. Nilsen now holds nine recordings to his credit.

Like so many jazz and New Age artists these days, Nilsen has a strong background in classical music. His mother still teaches piano at home in Cedar Hills. Perhaps it is the combination of her musical influence and the spiritual example from his father, a Methodist Minister, which has helped to shape Nilsen's personal, introspective, and often comforting style of music. You can hear so many different

elements coming together in Nilsen's music that it is almost impossible, and really an injustice, to characterize or pigeon-hole his style. It is New Age with an aggressive beat, classical with a flair for improvisation, rock with a delicate acoustic touch. And for Valentine's Day, a perfect musical treat to share with that perfect someone.

For more information about the John Nilsen Valentine's concerts, see the back inside cover or call Jefferson Public Radio during business hours at (503) 552-6301 or 1-800-782-6191.

BY  
*Russ Levin*

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## QUESTING FEAST

Geraldine Duncann


### A London Particular, Perfect for a Foggy Night

The thick greenish-brown fogs that were synonymous with winter in London from the advent of the use of coal to the 1960's were called "pea soupers." When Charles Dickens wrote *Bleakhouse* in 1852-53 he described this uniquely London phenomenon as "London Particulars." Since that time, the fogs and the thick pea soups have been known throughout England as "London Particulars." Thick savory soups made of dried peas and smoked meat scraps have been a wintertime speciality since the early middle ages.

My mother always made pea soup the day after we had ham, chucking the bone and scraps in with the dried peas to simmer for most of the day. I took the recipe away to art school with me.

At the beginning of each term while I was at the California College of Arts and Crafts, my roommates and I would speculate as to whether it would be a one pot or two pot semester. This was because pea soup never seems to go away. You make the

soup and eat as much as you want the first night. Then you refrigerate it and it becomes a solid mass and you have to add water to it in order to reheat it. So you again eat it and put what's left in the fridge and the next day you have to add water again. And so it goes in what seems to be a never ending process. A perpetual pot—the perfect thing for starving art students.

Whether you call it Split Pea Soup or a London Particular, a bowl of the thick, satisfying potage accompanied by fresh baked bread is a comforting way to dispel the blues of a chill gray day. 

Geraldine Duncann is a writer/photographer, artist and teacher living in Talent. You can hear *The Questing Feast*, weekdays on JPR. For information about "The Questing Feast," Geraldine's cooking school, or any food related questions, send a SASE to The Questing Feast, 3200 Anderson Creek Road, Talent, OR 97540, or call (503) 535-6473.

### A LONDON PARTICULAR

1 ham bone or 2 smoked ham hocks or smoked pork chops

1/2 cup dried green split peas

1 onion, diced

4 cloves of garlic, diced

1 teaspoon mixed herbs (Italian seasoning)

or Bouquet Garnet comprised of a sprig each of fresh rosemary, fresh thyme, fresh marjoram, the tops of a head of celery, a large cluster of parsley and a bay leaf

Put all in a large pot and cover with 3 quarts of water. Bring to a boil, then reduce to a simmer, cover and cook for about 2 hours. Add more water if necessary. If you used Bouquet Garnet, remove this and the bones before serving.

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## SURVIVING *Continued from page 11*

contact the office of the State of Oregon's Insurance Commissioner, and file a written complaint. In extremely specific legalese I explained the problem, and they agreed to pursue the case for me. Apparently they did so with effectiveness, because one day a letter from my insurance company appeared at last, saying that in light of new evidence they had reconsidered and would pay the bills. They did so, and the collection notices stopped appearing.

In the end, I won every fight I chose — including the fight against cancer itself. But had I been a little more infirm, or less organized or less angry, I would've been ripped off for huge amounts of money at exactly the time of my greatest need. And in that, I was told by many during the process, I was closer to the norm than the exception. Especially among the elderly and extremely ill, there is great potential for injustice. How many are capable of defending themselves in such a position of weakness?

This is why any health care reform measure which merely achieves universal coverage under the current system is at best a minor part of the necessary revolution. Any "solution" which enforces universal coverage in ways which are economically unpalatable to insurance companies, hospitals, and other health care providers will only result in the passing down of the problem into the areas where I experienced it. Insurance companies, struggling under the weight of restrictive, economically punitive legislation will certainly increase attempts to deny every possible claim and limit every possible payment, in order to escape the mean clutches of the cost spiral in which they too are caught. The resulting danger is that most citizens will pay their (increasingly unaffordable) fees for insurance coverage, and believe that they're taken care of until the moment of disaster strikes, then discover problems like I had, often magnified many times over,

which leave their coverage next to useless. By then it will be too late.

So what is there that can be done, when even the mere attempt at universal coverage is too politically and economically daunting for a divided Washington to accomplish? Quite a lot, and again, the responsibility falls not on the politicians and corporate heads in power. It falls on patients and potential patients like me and you.

The first thing that must occur is a revolution in consciousness among patients — the widespread adoption of an attitude that I learned in the process of spiritually coping with cancer, that also applies in the attempt to create humanistic change via economics. Patients must realize that they are entirely in charge of their own illnesses and the treatment of them. In the end it is they who are responsible for getting well, and for the management of the business end of their healing. It is patients who are hiring doctors, hospitals and so on in the assistance of this effort. In forms both direct and indirect, it is the money from patients' pockets which drives the system.

**SO LEAVE BILL AND HILLARY  
 TO THEIR BATTLES WITH  
 NEWT AND THE BOYS. AS  
 PATIENTS AND POTENTIAL  
 PATIENTS WE HAVE THE  
 ULTIMATE POWER AND  
 RESPONSIBILITY, AND IF  
 WE'RE WILLING TO OWN UP  
 TO THAT, AND ACT UPON IT,  
 MOMENTUM MAY GATHER  
 ENOUGH THAT HEALTH  
 CARE LEGISLATION WILL  
 ONLY HAVE TO REFLECT  
 AND ENFORCE NEW  
 REALITIES, RATHER THAN  
 CREATE THEM.**

Patients are currently no more organized or collectively powerful in driving this system than coal miners once were, before unionization began to bring a bit more balance to the suffering. And as it was in the mining heyday, it will likely take coordinated assertiveness and prolonged, adamant expressions of frustration before there is betterment of this system; but just as there is now demonstrated correlation between assertiveness and healing rates, so there will be with the healing of the system itself.

Patients must begin to organize and support each other in unprecedented ways, and wield their collective economic might to bring changes about. One possibility is to parallel that mining history with a patients' union which is entirely separate from insurance companies and Federal government of-

fices, and other medical entities too. Among other possibilities, it must perform a number of functions, from guiding patients in learning to take care of their own needs during illness, on levels which are economic, educational and spiritual; and it must be able to serve as a watchdog for the affairs of patients who are incapable of defending their own interests. In the course of its operations it must be able to wield economic power – probably by being the one to collect patient fees – so that if persistent cases of economic abuse are perpetrated by specific insurance companies, hospitals, or individual practitioners, the money from not just particular patients but all patients can be withheld until the unethical abuses are corrected.

**H**owever, this cannot be done in a way which is adversarial to doctors, hospitals, or even insurance companies. Each have their critical roles to play in the process, and their own needs must be respected. The goal must instead be to shift the economic pressures of the system so that it's more economically advantageous for insurance companies and other entities to be efficient and ethical than it is to continue the current system of bureaucracy and flagrant abuse. The balance of power must shift towards the patient before this will ever be true; and it will be a long, challenging fight before it's ever achieved.

One seemingly minor but thoroughly essential element to creating this better reality must be to standardize and streamline the billing procedures between medical entities, patients and insurance companies: for paperwork creates enormous costs in numerous directions, and bureaucracy is the main door through which most system abuse seems to be allowed to enter. It became clear to me in the course of battling cancer that a vast majority of the paperwork that I was doing (and that my insurance companies and doctors were doing) was theoretically unnecessary, and was also exactly what allowed economic abuse to be easily concealed. In the process of fighting my insurance company, I actually developed great sympathy for the enormity of their task in trying to keep all the paperwork straight for the huge number of patients they constantly must


deal with – many of whom are willing to take advantage of them, in turn.

Major strides against this could be made with the use of modern computer communications technologies. Direct electronic filing of bills, such as now should be easy to establish, could make the interactions between medical entities and insurance companies nearly instantaneous and free of extraneous paper – and the very process of computerizing will demand the essential standardization. There is no longer a technological reason for insurance companies to be large, inefficient organizations which deal with the processing of bills and payments on a scale of months instead of days and minutes. And there is no reason for the difficulty of reconciling bills and insurance payments that currently exists. (Patients, however, must demand open access to their own records throughout any such system, for difficult civil rights issues are presented.)

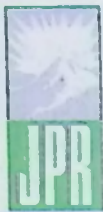
Any organized attempt by patients to improve the health care system must also use economic might to bring about more holistic human treatment of patients. A greater focus on patients' care needs beyond drugs and surgeries must develop; and again, it must be done by making it understood that such efforts are economically advantageous to all involved, by assisting patients in speeding their own healing. Within each hospital or other care facility must be

better access for patients to all the non-traditional elements of healing that helped me so successfully, from education about how to be a successful patient, to education on the patient's specific illness and the theories of treatment of it (including alternative forms), positive imagery tapes, nutritionally balanced food, vitamins, and other personal nutritional supplements if advisable and desired, music, humor and more... It's those elements which give one the will and strength for quick and complete recovery – and they are all much cheaper than unnecessarily prolonged hospital care.

**A** revolution in consciousness which accepts these elements as essential to healing must reach health care practitioners as well as patients. If hospitals and the like fail to provide them, it is up to patients, individually and collectively, to provide them for themselves and each other.

So leave Bill and Hillary to their battles with Newt and the boys. As patients and potential patients we have the ultimate power and responsibility, and if we're willing to own up to that, and act upon it, momentum may gather enough that health care legislation will only have to reflect and enforce new realities, rather than create them. And that's all it's reasonable to ask a law to do. 





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR

The traditional double bill of *Cavaleria Rusticana* and *I Pagliacci* airs on the Metropolitan Opera Saturday, February 4 at 10:30 am.

Pianist Garrick Ohlsson plays an all-Chopin program when he visits *St. Paul Sunday Morning*, Sunday, February 19 at 9:30 am.

### Rhythm & News Service

KSMF/KSBA/KSKF  
KNCA/KNSQ

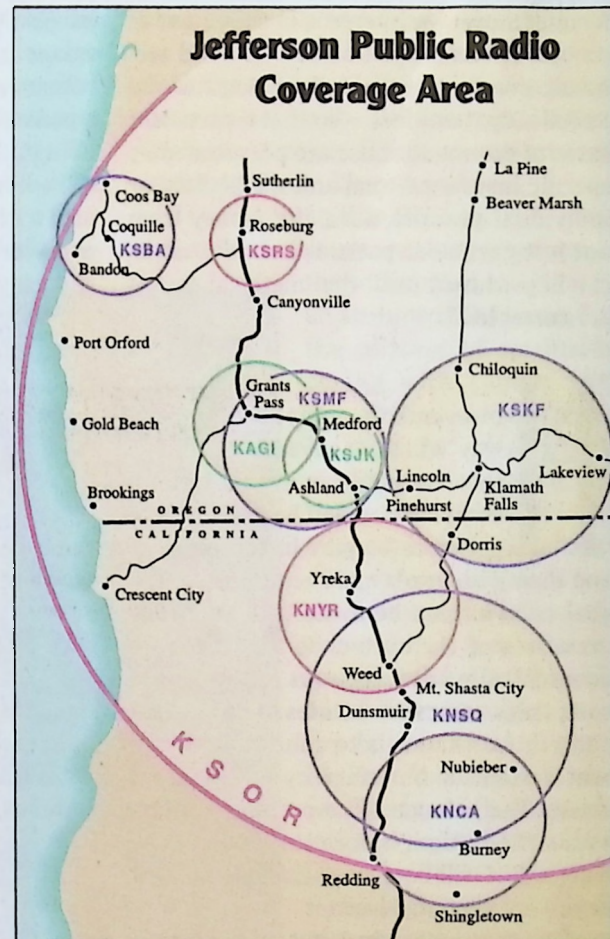
Jazz vocalists Cassandra Wilson and Abby Lincoln visit *Jazzset*, Thursday, February 23 at 10:02 pm.

Hear an exclusive live performance by African guitarist Ali Farka Toure on *AfroPop Worldwide*, Saturday, February 25 at 1:30 pm.

### News & Information Service

KSIK / KAGI

This month's Rogue Valley Civic League Forums are "Welfare Reform," on Friday, February 10 at 12:15 pm; and "Parks, Woodlands, and Green Spaces," Friday, February 24 at 12:15 pm.



## Volunteer Profile: Aaron Matoon



Aaron has worked at JPR for almost two years, hosting numerous programs, including *Possible Musics* and our evening jazz shows.

Aaron is originally from the East Coast, and moved to Oregon two-and-a-half years ago. He is an SOSOC student, majoring in Art and Communication.

"I'm interested in sharing and making the world a better place for all life, and I think public radio helps link cultures and bring the world closer together," Aaron says.

### KSOR Dial Positions in Translator Communities

Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	89.5	Mt. Shasta, McCloud, Dunsuir .....	91.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian / Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5		
Grants Pass .....	88.9		

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY

**KNSQ 88.1 FM**  
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	The Poet's Voice (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Jazz Smithsonian (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Joe Frank (Wednesdays)	1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	10:00 Jazz (Mon-Wed)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	8:00 Grateful Dead Hour	6:30 Folk Show
		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

## News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
6:50 JPR Local and Regional News	12:15 Rogue Valley Civic League Forum (Feb. 10, 24)	8:00 Sound Money	10:00 Sound Money
8:00 BBC Newshour	1:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	1:30 Pacifica News	10:00 Healing Arts	2:00 Radio Sensación
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:30 Talk of the Town	8:00 BBC World Service
City Arts of San Francisco (Tuesday)	3:00 Marketplace	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	3:30 As It Happens	12:00 The Parents Journal	
New Dimensions (Thursday)	5:00 BBC Newshour	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:00 European Journal	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	6:30 Marketplace	3:00 First 100 Days	
12:30 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:30 Second Opinions	
Pie In The Sky (Tuesday)	8:00 Northwest Journal	4:00 Bridges	
51 Percent (Wednesday)	8:30 Pacifica News	5:00 To the Best of Our Knowledge	
	9:00 BBC Newshour	8:00 BBC World Service	
	10:00 BBC World Service		

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

AFROPOP WORLDWIDE  
ALL THINGS CONSIDERED  
AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN McPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 775-8686  
RHYTHM REVUE  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 429-9889

### PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET  
SUITE 900A  
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS  
BBC NEWSHOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MARKETPLACE  
MONITOR RADIO  
Listener line: (202) 775-8686  
PIPEDREAMS  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

### OTHER PROGRAMS

GRATEFUL DEAD HOUR  
TRUTH & FUN INC  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610

HEARTS OF SPACE  
PO BOX 31321  
SAN FRANCISCO CA 94131  
(415) 759-1500

MILLENNIUM OF MUSIC  
WETA-FM  
PO BOX 2626  
WASHINGTON DC 20006

NEW DIMENSIONS RADIO  
PO BOX 410510  
SAN FRANCISCO CA 94141  
(415) 563-8899

NORTHWEST JOURNAL  
NORTHWEST PUBLIC AFFAIRS NETWORK  
Listener line: (206) 626-6771

SADLER'S OREGON OUTLOOK  
RUSSELL SADLER  
SOSC COMMUNICATIONS DEPARTMENT  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520

SECOND THOUGHTS  
AMERICAN FORUM  
12400 VENTURA BOULEVARD  
SUITE 304  
STUDIO CITY CA 91604

STAR DATE  
RLM 15.308  
THE UNIVERSITY OF TEXAS AT AUSTIN  
AUSTIN TX 78712  
(415) 471-5285

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon  
**First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm  
**NPR News, Regional Weather  
and Calendar of the Arts**

12:15-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm  
**Northwest Journal**

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm  
**Marketplace**

The day's business and financial news, with host David Brancaccio.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, *As It Was* at 9:30am and *Speaking of Words* with Wen Smith at 10:00am.

10:30-2:00pm  
**Metropolitan Opera**

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**Pipedreams**

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

## SUNDAYS

6:00-8:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am  
**Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am  
**St. Paul Sunday Morning**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm  
**On with the Show**

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm-4:00pm  
**Classical Countdown**

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-6:00pm

### To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

### FEATURED WORKS

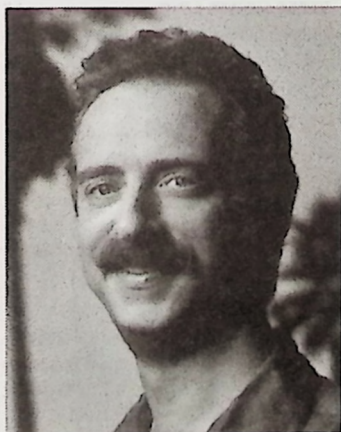
\* indicates composer's birthday

#### First Concert

- Feb 1 W Dvorak: Serenade for Winds
- Feb 2 Th Scriabin: Piano Concerto No. 1
- Feb 3 F Mendelssohn\*: Midsummer Night's Dream, Incidental Music
- Feb 6 M Beethoven: Piano Trio, Op. 70 No. 2
- Feb 7 T Dello Joio: Violin Concerto
- Feb 8 W Debussy: *La Mer*
- Feb 9 Th Brahms: String Quartet No. 3
- Feb 10 F Mercadante: Flute Concerto in e
- Feb 13 M Chopin: Piano Concerto No. 1
- Feb 14 T Wagner: Prelude and Liebestod from *Tristan und Isolde*
- Feb 15 W Barber: Violin Concerto
- Feb 16 Th Martinu: Flute Sonata
- Feb 17 F Kodaly: *Peacock Variations*
- Feb 20 M Saint Saens: Piano Trio No. 1
- Feb 21 T Shostakovich: Symphony No. 9
- Feb 22 W Schumann: Piano Quintet
- Feb 23 Th Dvorak: Symphony No. 5
- Feb 24 F Beethoven: Violin Sonata No. 9, "Kreutzer"
- Feb 27 M Saint Saens: Cello Concerto No. 1
- Feb 28 T Mozart: Quintet in E-flat, K. 452

#### Siskiyou Music Hall

- Feb 1 W Kuhlau: Piano Concerto
- Feb 2 Th Schoenberg: *Verklärte Nacht*
- Feb 3 F Mendelssohn\*: Violin Concerto
- Feb 6 M Beethoven: Symphony No. 8
- Feb 7 T Strauss: Horn Concerto No. 2
- Feb 8 W Ravel: Piano Trio
- Feb 9 Th Franck: Symphony in d
- Feb 10 F Prokofiev: Violin Sonata in D



Quarterdeck  
host Rich  
Capparella

- Feb 13 M Elgar: Symphony No. 1
- Feb 14 T Tchaikovsky: *Romeo and Juliet*
- Feb 15 W Beethoven: Piano Sonata No. 17, "The Tempest"
- Feb 16 Th Brahms: Horn Trio
- Feb 17 F Schubert: Symphony No. 2
- Feb 20 M Hummel: Piano Concerto in b
- Feb 21 T Sibelius: Symphony No. 5
- Feb 22 W Smetana: String Quartet No. 1
- Feb 23 Th Strauss: *Tod und Verklärung*
- Feb 24 F Schubert: Symphony No. 2
- Feb 27 M Massenet: Piano Concerto
- Feb 28 T Part: Berlin Mass

### HIGHLIGHTS

#### Metropolitan Opera

- Feb 4** *Cavaleria Rusticana*, by Mascagni  
Cast: Maria Guleghina, Kristjan Johannsson, Bruno Pola. Conductor: Christian Badea
- I Pagliacci*, by Leoncavallo  
Cast: Daniela Dessi, Nicola Martinucci, Leo Nucci. Conductor: Christian Badea
- Feb 11** *Turandot*, by Puccini  
Cast: Gwyneth Jones, Teresa Stratas, Michael Sylvester, Paul Plishka. Conductor: Nello Santi.
- Feb 18** *Il Barbiere di Siviglia*, by Rossini  
Cast: Jennifer Larmore, Stanford Olsen, Thomas Allen, Enzo Dara, Nicolai Ghiaurov. Conductor: David Atherton.
- Feb 25** *La Traviata*, by Verdi  
Cast: Veronica Villarroel, Frank Lopardo, Roberto Frontali. Conductor: John Fiore.

#### St. Louis Symphony

- Feb 4** Chausson: Symphony in B-flat, Op. 20; Beethoven: Symphony No. 2 in D, Op. 36; Wagner: Overture to *Tannhauser*. Marek Janowski, conductor.
- Feb 11** Ginastera: *Pampeana* No. 3, Op. 24; Mozart: Piano Concerto No. 22 in E-flat, K. 482; Beethoven: Symphony No. 5 in C Minor, Op. 67. Joseph Kalichstein, piano. Eduardo Mata, conductor.
- Feb 18** Verdi: Overture to *La forza del destino*; Tchaikovsky: Piano Concerto No. 1 in B-flat, Op. 23; Bartok: *Rumanian Folk Dances*; Schumann: Symphony No. 1 in B-flat ("Spring"). Alexander Paley, piano. Ivan Fischer, conductor.
- Feb 25** Britten: Four Sea Interludes from *Peter Grimes*, Op. 33a; Sibelius: Violin Concerto in D Minor, Op. 47; Vaughan Williams: Symphony No. 6 in E Minor.

#### St. Paul Sunday Morning

- Feb 5** Gil Shaham, violin. Rohan De Silva, piano. Debussy: Sonata for violin and piano; Brahms: Sonata No. 3 in D Minor, Op. 107; Korngold: Suite from Shakespeare's "Much Ado About Nothing"; Sarasate: *Zigeunerweisen*, Op. 20, No. 1.
- Feb 12** Meridian Arts Ensemble. Works by Lutoslawski, Scarlatti, Gesualdo, Bach, Don Van Vliet and Frank Zappa.
- Feb 19** Garrick Ohlsson, piano. All-Chopin program.
- Feb 26** Ysaye String Quartet. Mozart: Quartet No. 19 in C, K. 465 ("Dissonant"); Debussy: Quartet in G Minor, Op. 10; Mendelssohn: Quartet in F Minor, OP. 80.



# Classical Favorites

This is your  
big chance  
to tell us  
what music  
you love most.

Turn the page and VOTE!



You may remember that back in October we asked you a very strange question. We asked you what music you liked *least*. We wanted to know what pieces, which composers, absolutely drive you batty. And you responded. In no uncertain terms.

Wagner is devastated. Schoenberg hasn't stopped sobbing. Ravel wishes he'd never set pen to staff paper. Bartok has changed to Country & Western. Even poor old Papa Haydn feels like asking Prince Esterhazy for a little time off.

Well, now it's time to spread a little cheer. The JPR's *Classics & News Service* announces its first ever *Classical Favorites*—your chance to pick the music you love most.

Now think about it for just a moment. It's a rather awesome task. We're asking you to pick your three *favorite* pieces of classical music, and your three *favorite* composers. Think you're up to the challenge? If so, just fill out the form below, and send it back to us by March 1, 1995. As a treat to everyone, we'll tally up the results and fill the airwaves with your favorite music during a special week in March. And don't blame us if *Bolero* appears on the list!

### Three *Most* Favorite Pieces:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Three *Most* Favorite Composers:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Just clip this form and mail it by  
March 1 to :**

Jefferson Public Radio  
1250 Siskiyou Boulevard  
Ashland, OR 97520  
attn: Classical Favorites

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNLEY

KNSQ 88.1 FM  
MT. SHASTA

## MONDAY-FRIDAY

### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

### 3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

### 4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

### 9:00-9:30pm Wednesday: The Poet's Voice

Archival tapes of readings by some of the century's best known poets, including, W.H. Auden, Robert Frost, Dylan Thomas, Adrienne Rich, and Octavio Paz. Noted actress Blair Brown hosts.

### 9:30pm-10:00pm Wednesday: Joe Frank: In the Dark

He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

### Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

### Thursday: Ken Nordline's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

### Friday: Jazz Smithsonian

Lena Horne hosts this series with the Smithsonian Jazz Masterworks Orchestra, featuring performances of classic jazz from the '20s through the '50s.

10:00pm-10:30pm

### Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

### Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

### Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm

### Ple In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

### The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am

### The Blues Show

Chris Welton with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

### BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.



NPR correspondent Lynn Neary

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-8:00pm

### The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### Jazzset with Branford Marsalls

Feb 2 JJ. Johnson

Feb 9 Sir Roland Hanna, Dick Hyman

Feb 16 Carnegie Hall Jazz Band: "Count Basie Revisited"

Feb 23 Cassandra Wilson, Abby Lincoln

### AfroPop Worldwide

Feb 4 The Dar Es Salaam Scene

Feb 11 Merengue Madness

Feb 18 Creole Currents in the Caribbean

Feb 25 Ali Farka Toure Live

### Marian McPartland's Piano Jazz

Feb 5 Charles "Red" Richards

Feb 12 Bud Freeman

Feb 19 Diana Krall

Feb 26 Dave Frishberg

### BluesStage

Feb 5 Charles Brown, Hank Crawford and Jimmy McGriff

Feb 12 Kenny Neal, Otis Clay

Feb 19 Eddie Burks, Clarence Carter

Feb 26 Ruth Brown, Etta Baker

### Confessin' the Blues

Feb 5 The Arhoolie Years

Feb 12 Bentonia Blues

Feb 19 Stranger Than Normal Blues Instruments

Feb 26 Corky Siegel's Chamber Blues

### New Dimensions

Feb 5 Poetry, Passion and Zen, with Jane Hirshfield

Feb 12 Personal and Planetary Healing, with Michael Lerner

Feb 19 African Tales of Wisdom, with Malidoma Some and Sobonfu

Feb 26 How to Live Your Dreams, with Barbara Sher

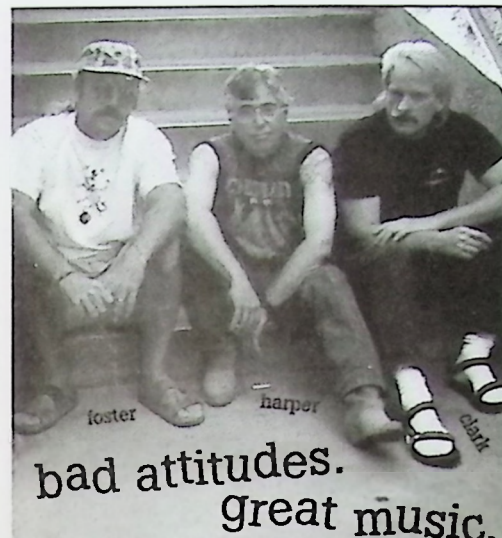
### Thistle & Shamrock

Feb 5 The Immortal Memory Songs and Poems of Robert Burns

Feb 12 A Reel Blend

Feb 19 Cue for a Song

Feb 26 Wind Song



Whether it's Michael Clark's Sunday morning mix of Jazz, Blues and Funk; Tim Harper's Fusion and electronic Monday evening weirdness; or the marvelous madness of John Foster's Full Moon Show; you'll hear the kind of offbeat and wonderful programming that defines public radio.

Join JPR's hip, zany and, yes, even bad volunteer trio on the Rhythm & News Service.

Jazz Sunday with Michael Clark - Sun. at 10am  
It Might Be Jazz with Tim Harper - Mon. at 10pm  
The Full Moon Show with John Foster - Full Moon Eves at 10pm

## BUSINESS NEWS WITH A WORLD PERSPECTIVE



## MARKETPLACE

MARKETPLACE / Radio's International Magazine of Business

CLASSICS & NEWS  
MON - FRI 6:30PM (ALSO KAGI)

NEWS & INFORMATION  
MON - FRI 3PM & 6:30PM

FROM  
AMERICAN PUBLIC RADIO

Linda Eckhardt and Tod Davies  
bring you  
*Pie in the Sky*

the show that proves if you can get control of your refrigerator, you can get control of your life.



Saturdays at 1:00pm on Rhythm & News  
Tuesdays at 12:30 on News & Information

**SUNDAY  
MORNING**

from the  
Canadian Broadcasting  
Corporation

Sundays at 6am  
**News & Information**

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

**MONDAY-FRIDAY**

5:00-8:00am  
**Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

6:50am  
**JPR Local and Regional News**

8:00am-9:00am  
**BBC Newshour**

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.  
**Monitor Radio**

**11:00AM - NOON**

MONDAY  
**People's Pharmacy**

TUESDAY  
**City Arts of San Francisco**

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY  
**Quirks and Quarks**

The CBC's award-winning science program.

THURSDAY  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY  
**Voices in the Family**

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

**NOON - 12:30PM**

MONDAY-FRIDAY  
**BBC Newsdesk**

The latest international news from the BBC World Service.

FEBRUARY 10, 24  
**12:15pm: Rogue Valley Civic League Forums**

Pre-empt BBC Newsdesk and Software/Hardtalk.

**12:30PM - 1:00PM**

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY  
**Pie In The Sky**

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

THURSDAY  
**The Milky Way Starlight Theater**

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS  
**Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm  
**Monitor Radio**

The latest national and international news.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

**2:00PM - 3:00PM**

MONDAY-FRIDAY  
**Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm  
**Marketplace**

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm  
**BBC Newshour**

6:00pm-6:30pm  
**European Journal**

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm  
**Marketplace**

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

**The MacNeil-Lehrer Newshour**

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm  
**Northwest Journal**

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm  
**BBC Newshour**

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm  
**BBC World Service**

**SATURDAYS**

6:00am-7:00am  
**Monitor Radio Weekend**

7:00am-7:30am  
**Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



Maya Angelou hosts *City Arts of San Francisco*, heard on JPR's News & Information Service Tuesdays at 11am.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN'S Weekly Radio Journal**

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm  
**Commonwealth Club of California**

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm  
**The First 100 Days**

Conservative commentator David Horowitz surveys the strategy and philosophy of the Republican majority in Congress in its first 100 days.

3:30pm-4:00pm  
**Second Opinion**

Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm  
**Bridges, with Larry Josephson**

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

**SUNDAYS**

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

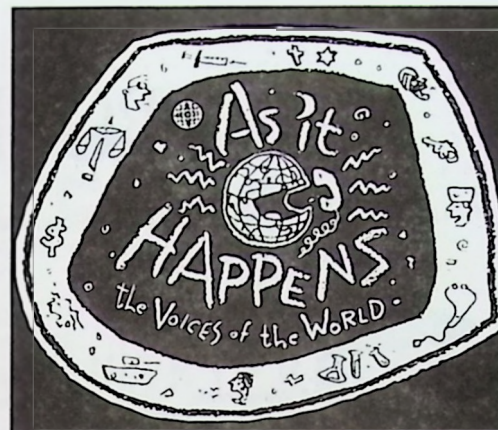
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm  
**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.



from the  
Canadian Broadcasting  
Corporation

Weekdays at 3:30pm  
**News & Information**

rrroarsqueeeal  
clickclack  
tappatappa  
ticktick  
ee-ee-eee  
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the  
Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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Bob Bullwinkel · 535-3678

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1618 Ashland St. · Ashland · 482-4002

**Ashland Outdoor Store**  
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**Bento Express**  
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**Charu Colorado**  
208 Oak Street · Ashland · 482-6319

**Douglas Col of Ashland**  
CERTIFIED ROLFER  
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**Ed's Associated Tire Center**  
2390 N. Pacific Hwy · Medford · 779-3421

**Elaine Fielder, LCSW**  
386 Arnos Ave. · Talent · 535-7797

**Footlights Theater Gallery**  
64 N. Pioneer St. · Ashland · 488-5538

**Fourth Street Garden Gallery & Cafe**  
265 Fourth St. · Ashland · 488-6263

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270 E. Main · Ashland · 482-1983

**Gastroenterology Consultants, P.C.**  
691 Murphy #224 · Medford · 779-8367

**Deborah Gordon, M.D.**  
1605 Siskiyou Blvd. · Ashland · 482-0342

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**Plant Oregon**  
8677 Wagner Creek · Talent · 535-3531

**William G. Purdy - ATTORNEY**  
201 W. Main, Ste. 4A · Medford · 770-5466

**Peter W. Sage / Smith Barney**  
680 Biddle Rd. · Medford · 772-0242

**Isabel Sickels - On behalf of**  
The Pacific Northwest Museum  
of Natural History

**Silk Road Gallery**  
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199 E. Main · Ashland · 482-3633

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349 E. Main, #4 · Ashland · 482-5482

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Weavers & Knitters  
11 N. Main · Ashland · 482-9801

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**Cone 9 Cookware & Espresso Bar**  
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**Coos Head Food Store**  
1960 Sherman Ave · North Bend · 756-7264

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Coos Bay · 267-2137 / Coquille · 396-3161

**Foss, Whitty, Littlefield & McDaniel**  
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830 First Street SE · Bandon · 347-9057

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Land & Timber Division  
P.O. Box 588 · North Bend · 756-1193

**Moe's Super Lube**  
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**Nosler's Natural Grocery**  
99 E. First Street · Coquille · 396-4823

**The Pancake Mill**  
2390 Tremont · North Bend · 756-2751

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## UMPQUA VALLEY

**Dr. John Wm. and Mary Kapka Unruh**  
Roseburg

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**Brown Trout Gallery**  
5841 Sacramento Ave. · Dunsmuir  
(916) 235-0754



# BACK SIDE OF THE BOOM

Tim Harper

## The Secret Language of Men

For most of my adult life, I've known about the secret language of women, even though I've had no idea how to interpret it or, for that matter, recognize it most of the time. Women, when it comes to interpersonal relationships, exist upon a different plane than do we men.

Most of the fellows understand that.... Get introduced to a friend of the woman with whom you are involved for example. Be nice to that woman in a social situation because she is the friend of the woman with whom you are involved. Get the icicle treatment at the end of the evening, from the woman with whom you are involved, for being overly friendly to the friend of the woman with whom you are involved.

Spend the rest of the evening with that look, particular to men when we have missed an entire form of communication that is the sole province of our sisters and are wondering just what in hell we did now.


You know what I'm speaking of, fellas. We are definitely oblivious to the many nuances of social situations which are the very meat and potatoes (or perhaps the fruit and tea) of the female human.

Yup, that secret language is one which all men know exists and are not likely to forget, even if we are in the dark about the content ninety percent of the time. But what I just remembered this weekend is—we have one too. Perhaps in the struggle for equality for our sisters, which is important and necessary, in the confusion of ever changing rules and roles, we've lost some of the vision of who we men are. We've confused equality with sameness, we've traveled some roads that have left us ashamed of our natural propensities and modes of communication. Let me get back to the sit-

uation I just mentioned as an example.

A woman and I were leaving a restaurant in a bit of a rush to get somewhere. She had a dog on a leash. Another couple approached. The woman of the couple found the dog attractive. She stopped. The dog was petted. Pleasantries about the dog were exchanged. The conversation, female only at this point, escalated. Suddenly the man looked at me. He crinkled one side of his face and raised his eyebrows. I scratched my ear and grunted. He rubbed the back of his neck and sniffed, I flexed my neck and cleared my throat. Communication! Total understanding! I knew in a flash detail after detail

about the situation and how he felt. And I realized that the women were oblivious to all the meaning. They just saw us as two fidgeting guys. Probably thought we were doing some territorial dance. But no, we were communicating as only men can—with grunts, sniffs, scratches and shrugs. The language of the larger animal. Heck, it's even ok for men to hug—as long as we grunt appropriately.

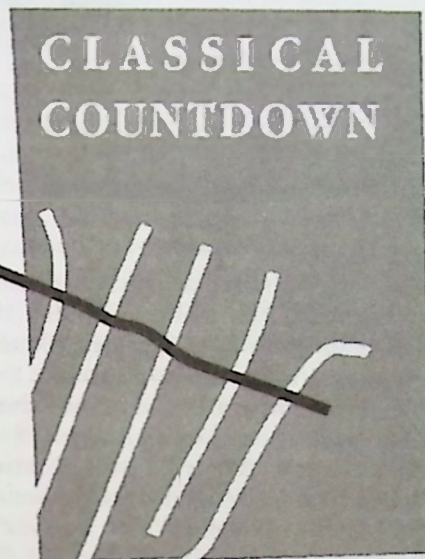
You see guys, with all the bruhaha about the new man, we've mislaid our voices. Somehow, somewhere along the way to equality we've lost our grunts, our bellows, our growls... When all we really needed to lose was our attitudes. 

“  
WITH ALL THE BRUHAHA  
ABOUT THE NEW MAN, WE'VE  
MISLAID OUR VOICES.  
SOMEHOW, SOMEWHERE  
ALONG THE WAY TO EQUALITY  
WE'VE LOST OUR GRUNTS,  
OUR BELLOWS, OUR  
GROWLS... WHEN ALL WE  
REALLY NEEDED TO LOSE WAS  
OUR ATTITUDES.

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

Move over  
Casey Kasem.

## QUARTERDECK



Join Rich Capparella  
for a weekly countdown  
of the nation's favorite  
classical music  
recordings as published  
by *Billboard Magazine*.  
Expect some surprises  
along the way – such as  
*Pick of the Week*,  
*Dark Horse of the Week*,  
and an occasional  
*Turkey of the Week*.

Sundays at 3pm  
CLASSICS & NEWS

# artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season begins previews on February 17 and opens February 24. The season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (February 17 - October 29); *This Day and Age* by Nagle Jackson (April 19 - October 28); *Blood Wedding* by Federico Garcia Lorca (July 26 - October 29); *Pravda* by Howard Brenton and David Hare (February 18 - July 19); *The Skin of Our Teeth* by Thornton Wilder (February 19 - October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* - Richard (June 7 - October 7); *Macbeth* (June 6 - October 6); *The Merry Wives of Windsor* (June 8 - October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (March 28 - October 28); *From the Mississippi Delta* by Dr. Endesha Ida Mae Holland (February 23 - June 24); *The Cure at Troy* by Seamus Heaney (July 5 - October 29). Sidelights: Welcome 1995 In a ceremony on February 24, the flame of the 1995 season is kindled. For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ The Department of Theatre Arts at Southern Oregon State College presents Dinner Theatre: this year featuring the mystery spoof *The Real Inspector Hound* by Tom Stoppard. Dinner seating begins at 6:30pm. Dates for the production are as follows: Thursday, February 16 (Preview); Friday, February 17 (Opening); Saturday, February 18; Sunday, February 19; Thursday, February 23; Friday, February 24 (Gala!); Saturday, February 25; Sunday, February 26; Thursday, March 2; Friday, March 3; Saturday, March 4; and Sunday, March 5. Non-dinner



The Oregon Shakespeare Festival opens its 1995 season this month in Ashland

matinees begin at 2pm on Sunday, February 26 and Saturday, March 4. For tickets and information contact the Theatre Arts Box Office. Ashland. (503)552-6348

◆ *The Snow Queen* will be presented by Rogue Music Theatre February 3, 4, 5, 10, 11, and 12. From the pages of Hans Christian Anderson comes this tale of a young girl's adventure-filled search for her missing friend and the mysteri-

ous queen who has secreted him away to her ice palace. This is children's theater for the entire family. Performances at 7:30pm in the Rogue Building, Rogue Community College. Please check for matinee times. For information on tickets, membership, or to receive a 1995 brochure contact Rogue Music Theatre, PO Box 862, Grants Pass. (503)479-2559

### Music

◆ Oregon musician and composer John Nilsen, A Southern Oregon State College graduate, returns to the region for a series of Valentine's concerts to benefit Jefferson Public Radio. Nilsen's original blend of jazz and "New Age" music has earned him a reputation as one of Oregon's most creative and successful musicians (having sold the most recordings of any Oregon musician). Performances will be held on Friday, February 10th at the Ross Ragland Theater in Klamath Falls; on Saturday, February 11th at the SOSC Music Recital Hall in Ashland; and on Sunday, February 12th at the Old City Hall Arts Center in Redding. All performances will be at 7:30pm. Tickets are available at the following locations: Ashland - Hearts & Hands, Inti Imports Marketplace; Medford - Hands On Books; Klamath Falls - Ross Ragland Box Office (884-LIVE); Redding - Bernie's Guitar. For more information call (503)552-6301 or 1-800-782-6191.

◆ Huur-Huur-Tu: Throat Singers of Tuva will be presented by Jefferson Public Radio and the Southern Oregon State College Program Board as part of the One World series on Friday, February 3, in two shows: 7:00 and 9:30pm. Tuvan music evokes the spirituality of Native American music and the meditative chanting of the Buddhist monks. Admission: \$18 or \$12 SOSC Students with valid ID at purchase and door. The performance will be held in the SOSC Music Recital Hall. Reserved seating only. Ashland. (503)552-6461

◆ Southern Oregon State College Department of Music will present the SOSC Music Concert: Prism on Friday, February 10 at 8pm in the SOSC Music Recital Hall. Tickets are \$5. Ash-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

land. (503)552-6101

◆ Anonymous 4: *An English Ladymass* will be presented by Jefferson Public Radio and The Southern Oregon State College Program Board as part of the One World series of performances from around the earth on Thursday, February 16 at 8pm. The group includes music of a 13th century votive mass from Salisbury Cathedral, medieval chant and polyphony. Admission: \$21 or \$13 SOSC Students with valid ID at purchase and door. The performance will be held in the SOSC Music Recital Hall. Reserved seating only. Ashland. (503)552-6101

◆ Tom Paxton will perform in a benefit concert for Southern Oregon State College Students for Peace and Justice and the Ashland Peace House at the Britt Ballroom on the SOSC campus on Tuesday, February 14 at 7:30pm. Opening will be Steve Gillette and Cindy Mangsen. Co-sponsored by the Ashland Folk Music Club, tickets are available at Cripple Creek Music in Ashland, the Medford Music Center and at Raider Aid in the Stevenson Union (\$12/\$10/\$8). Ashland. (503)552-6101

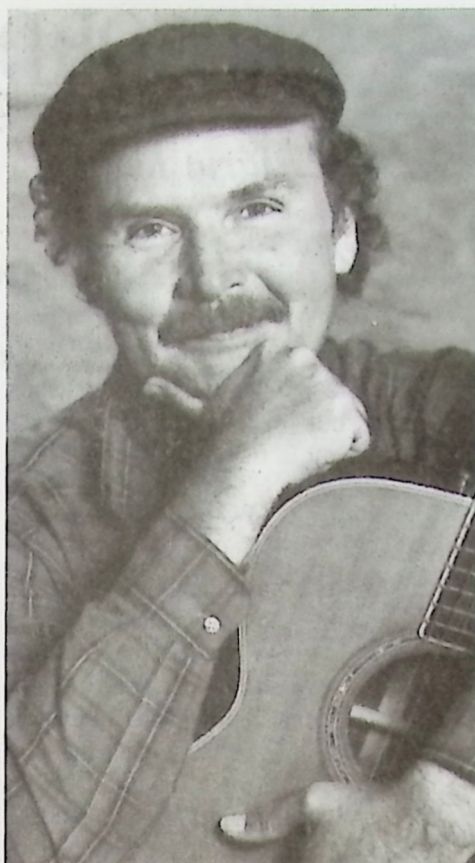
◆ Rogue Opera will present the Opera Spectacular!, an opera for children and their families. This hour of beautiful and humorous scenes shows what makes up an opera on Sunday, February 12 at 3pm, North Medford High School, Sjolund Auditorium. Tickets available at the door - Children \$2, Adults \$5. Medford. (503)552-5400

### Exhibits

◆ Schneider Museum of Art presents "Listening Devices" by Sheri Simons and "Fear and Fascination" by Bruce Bayard through February 17. Ashland. (503)552-6245

◆ The Gallery at Stevenson Union will feature the ceramic works of West Coast artists Catharine Hiersoux and Steven Braun through February 16. Hiersoux, a native of San Francisco, has been producing ceramic art for over 30 years and has had showings at the White House and the Smithsonian. Her work is often inspired by traditional vessel forms. Braun's work focusses on contemporary issues of environmentalism, capitalism, and the Western fascination with material wealth. The Gallery at Stevenson Union is located on the SOSC campus. Hours are Monday - Thursday, 8am to 9pm; Friday, 8am to 6 pm; Saturday 9:30am to 2:30pm. For more information call the Gallery. (503)552-6465.

◆ The Annex Gallery at Rogue Community College will present works by John Raedeke February 20 through March 3. Grants Pass. (503)471-3500



Folk musician Tom Paxton performs this month in Ashland.

## COAST

### Theater

◆ *The Sound of Music* will be presented by Little Theatre on the Bay opening on February 10 and continuing through March 4th. Directed by Paula Beers with Musical Direction by Chris Rosman, the familiar story of Maria and the Von Trapp family in Austria, this family show is presented through special arrangement with The Rodgers and Hammerstein Theatre Library. For more information write or call Little Theatre on the Bay, PO Box 404, North Bend 97459. (503)756-4336

### Other Events

◆ Whale Watching Season resumes in Bandon February 20 through May 15. For more information contact Bandon Chamber of Commerce. (503)347-9616

## UMPQUA VALLEY

### Music

◆ The Roseburg Folklore Society will present two concerts at the Umpqua Valley Arts Center: The first is *Small Potatoes* with Jacquie Manning

and Rich Prezioso performing an eclectic mix from Irish ballads to cowboy yodeling on a variety of instruments on Thursday, February 9 at 7:30pm. Later in the month Barry and Holly Tashian, a Nashville duo perform bluegrass flavored country duets on Wednesday, February 22 at 7:30pm. Call for more information. Roseburg. (503)672-2532

## N. CALIFORNIA

### Theater

◆ The Riverfront Players present *Death Takes a Holiday*, a play that presents a novel and optimistic philosophy about the problems of love and death, written by Alberto Casella, rewritten for the American stage by Walter Ferris. Performances will be held Friday and Saturday evenings at 8pm through February 11 with a matinee on Sunday, February 5 at 2pm. Tickets available at Thompson's Clothing in Redding. For more information call (916)221-1028.

◆ *My Children! My Africa!* by Athol Fugard will be presented by the Yreka Community Theater and the Yreka, At Last! Series on Tuesday, February 28 at 7:30pm. The play, set in 1984 when unrest began to spread throughout South Africa, opens with a debate between a white middle-class girl and a black high school boy from the Cookhouse ghetto. The debate, organized by the teacher, Mr. M. becomes the underlying metaphor for the clash between violent action and intellectual thought. Tickets are \$10 and \$9. Yreka Community Theater, 810 North Oregon Street, Yreka. (916)842-2355

◆ *Ballet Folklorico Quetzalli De Veracruz* will be presented by the College of the Siskiyou Performing Arts Series on Saturday, February 11 at 7:30pm. A colorful fiesta of traditional dances and music of old Mexico best describes this company of 12 dancers and 6 musicians. The music performed by the group "Tien Huicani" is a vital part of the program and provides some memorable moments. College of the Siskiyou, 800 College Avenue, Weed. (916)938-5220

### Music

◆ Dale Gonyea - Comedic Pianist will be presented by Mount Shasta Community Concert Association on Friday, February 24 at 8pm at College of the Siskiyou Theatre, Weed. (916)938-5220

### Exhibits

◆ Former Student Exhibition will be presented by Shasta College Fine Arts in the Gallery on campus in the Art Building through February 22. Redding. (916)225-4807

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# RECORDINGS

Maria Kelly

## Global Groove Merchant

There are many fine jazz musicians today, but there is one who for me stands out in the crowd—Bheki Mseleku. His mastery is artfully displayed on his latest release, *Timelessness*, on the Verve label.

Mseleku is a musician whose work is clearly and purely born from and permeated by his spirituality—a quality that gives his music both transcendence and depth. Aided by the consistently powerful driving force of the dynamic percussion partnership of Michael Bowie on bass and Marvin “Smitty” Smith on drums, Mseleku’s music has a strong foundation from which to build.

Called a “global groove merchant” by one writer, Mseleku moves from whole-hearted musical expression to prove himself as a recognizable force in the competitive world of jazz. A number of great artists appear on this recording—Joe Henderson, Elvin Jones, Pharoah Sanders, and Abbey Lincoln all express their respect for Mseleku’s musicianship.

In writing this review, the first challenge I met was to capture the creative richness of Mseleku’s music in a few words. The second was to remain seated while constantly urged by the music to abandon my pen and dance around the room. Awaiting each track is like anticipating the next course of a sumptuous feast, each song a meal in itself. Dance rhythms are colored by lush piano work, quivering saxophone, spiralling drums, and a fluent bassline. Bursts of vocal harmonies express the joy of a spirit consumed, elevated, and moved by the music.

Completely self-taught, Mseleku combines South African rhythms with gospel-soul, eastern meditation chant with boppish city street jazz, giving it a fresh perspective and a unique vocabulary.

With the help of Joe Henderson on the title track, Mseleku does not desert the hard bop approach to straight ahead jazz. He embellishes it with the African influ-


**Bheki Mseleku**  
**Timelessness**  
VERVE 314 521 306

enced favorite, “Vukani” (Wake Up), which builds with a vocal chorus into a flourishing rhythm with a soulfully soaring saxophone supported by prominent piano work.

“Looking Within” continues to emphasize Mseleku’s enormous improvisational technique, and Kent Jordan’s flute shimmers over the lyrical “C-Ton” (Earth) and “Ntuli Street.” Abbey Lincoln contributes her unmistakable style to the smoky, reminiscent track, “Through the Years,” and on “Homeboyz” Rodney Kendrick contributes his piano mastery to a swinging yet tentative beat colored by Smith’s lush, rolling drum and Mseleku’s expressive heart and soulful saxophone.

On another favorite track, “Yanini,” the African influenced rhythm section supports Mseleku’s playful piano strokes and Pharoah Sander’s relentlessly passionate saxophone playing.

“My Passion” closes this unique musical effort with Elvin Jones’ graceful brush work, Bowies’ tender bass lines, and Mseleku’s meandering yet purposeful piano fluttering and fluctuating as he reaches for perfect musical expression.

The presence of spirit is overwhelmingly evident in Mseleku’s creative work. It’s what imbues his music with the thoughtful, provocative, joyous energy that fills this new release. As Mseleku says, “I feel if I evolve spiritually, the music will have more depth.” To depth, he also adds color, feeling and transcendence. As he gives special thanks to the Supreme Spirit in each of his recordings, I give thanks for Bheki Mseleku’s great musical talent and inspiration. 

Maria Kelly hosts *Open Air* on JPR’s Rhythm & News Service, Mondays-Fridays at 9am.

doesn't fully represent their own particular point of view—on virtually everything whether it be styles of classical music or political views—they would dispute the value of the enterprise to society. This is more or less analogous to the position that unless each and every taxpayer individually consented to the placement of each and every book upon the shelves of the local library, they would consider the use of public funds to construct and maintain that library a breach of the social compact.

It saddens me. Too many people are trying to push public broadcasting into the maelstrom of commercial broadcasting, make us emulate the economics and the programming of that industry, as a way of shutting off discourse with which they may not wholly agree. Certainly, you can find art hung upon the walls of the nation's museums which is challenging, antisocial and anarchistic. In fact some are beginning to argue that—for those exact reasons—art should be barred from support with tax funds. It's easy to think of the National Endowment for the Arts' controversies and lay those arguments off to distant Washington bureaucrats. But, you may recall, not too long ago the Coos Bay Art Museum was also in court defending its tax exempt status.

I certainly can't change our society's views on this topic and I suppose it makes little difference what I think about it. But, my view of public broadcasting is that we should be presenting a wide range of opinions, and presenting cultural offerings otherwise unavailable, and that the fragility of the economics and philosophies underpinning such efforts should be nurtured in a mature democracy. To a slight degree public broadcasting continues to hold the lantern for commercial broadcasting to try to rise above pure commerce and remain attached to the world of ideas and public service which gave it birth. Does anyone bother to remember that every radio and television station in this nation holds its license to serve the public interest? I honestly believe that public radio continues to strive toward that ideal harder than other segments of broadcasting. And I think the idea that anyone should expect to find complete comfort in the entirety of any single station's programming—musically or politically—on public broadcasting is terribly naive. I certainly

don't, just as I don't read all of the books on the public library's shelves.

What is particularly insidious about arguments about editorial partisanship in public broadcasting is that it is so subjective a charge. I once recall hearing the head of NPR's news division, Bill Buzenburg, explain how he and his staff had painstakingly edited a half-hour long piece dealing with abortion to assure that, in the entire thirty minute period, the pro's and the con's were within 15 seconds of "equal time" and his frustration with the immediate, impassioned complaints from both sides that the piece had been unequally slanted. Often, a listener will be affected by a single story, or moment, on the radio and remain completely ignorant that a totally different perspective had been presented on a different day—a day they didn't happen to be listening. The nature of the process is that people will hear only "pieces" of the total. But society as a whole is affected and benefited by the totality of the expression of differing points of view.

Public broadcasting, and our whole system of mass communication, is really quite fragile. In economics Gresham's Law holds that bad money drives out good. I've always believed that the corollary exists in mass communications—bad programming drives out good. The sensational captures the moment and the public's natural curiosity draws them to it. Broadcasting being an imitative industry, the sensational product tends to destroy the more fragile, adventuresome or cerebral one.

The panoply of mass communication channels is increasingly fragmenting and dividing us. Instead of informing and uplifting its users it is polarizing and isolating them with the relentless assault of so much information that individuals can no longer begin to absorb what is available. They retreat to their own parochial niche and increasingly resent the existence of alternative viewpoints. Marconi would be aghast. John Stuart Mill might have cause for second thought. If our nation cannot find a way to preserve tolerance for differing views, and channels for expressing them, I fear for our future. JM

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

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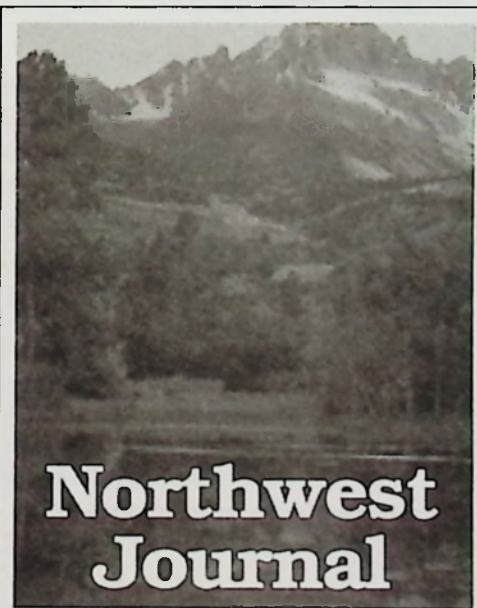
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# COMPACT DISCOVERIES

*Fred Flaxman*

## Love Stories

Instead of flowers which fade, or chocolates which rapidly disappear, why not offer the love of your life a beautiful, lasting, romantic compact disc or two for Valentine's day?

Love, of course, is the theme of much popular music and classical opera. So, at first glance, you would think that music based on any one of the most famous love stories would make a great gift: *Romeo and Juliet*, *Tristan and Isolde*, *Pelléas and Mélisande*, *Daphnis and Chloé*, or *Orpheus and Euridice*. But would they?

The problem with this love music as Valentine's gifts is that they all mix *amour* with *mort* (as in mortician). Only *Orpheus* ends happily, but even *Orpheus* begins with the death of his wife, Euridice, who he then mourns throughout the entire story. And she dies not just once, but twice—the second time when Orpheus breaks his pledge not to look at her on the special trip to Hades he is granted to find her.

Then, too, Euridice doesn't come out of this story looking too great either. She seems particularly ungrateful when Orpheus shows up to save her. Orpheus refuses at first to give her a hug and a squeeze, having been told that if he does so, she'll immediately be taken from him forever. When he finally gives in, Euridice dies on the spot, but is restored to life again the moment Orpheus attempts suicide.

Perhaps a simple Valentine's card would be more appropriate. But, on the other hand, the early opera by Christoph Willibald Gluck is one of the most beautiful ever written, and there are lots of orchestral excerpts to choose from if you don't want your loved one to read the libretto on Feb. 14.

The complete, original Vienna version of 1762, with additions composed for the revised Paris production of 1774, is available on Vanguard Classics (OVC 4039/40). It is sung in Italian so your love-recipient is less likely to understand it. This adeptly remastered CD reissue from an analog original

features Maureen Forrester and Teresa Stich-Randall with the Choir and Orchestra of the Vienna State Opera conducted by Sir Charles Mackerras.

There are at least six CDs currently available of the most famous excerpt from *Orpheus and Euridice*, the "Dance of the Blessed Spirits." Your decision depends largely on what other music you want on the same disc. I wish there were a CD on the market devoted entirely to orchestral highlights from Gluck, but I haven't seen one. Nevertheless, if the "Dance of the Blessed Spirits" is not now in your collection, it should be. It is one of the most hauntingly beautiful pieces ever written, and has certainly withstood the test of time!

The suite to *Pelléas and Mélisande* by Gabriel Fauré would make a wonderful gift... for any other occasion. The suite's "Sicilienne," includes one of my favorite tunes. The recording I have, with Neville Marriner conducting the Academy of St. Martin-in-the-Fields (Argo 410 552-2), also include's Fauré's gorgeous *Pavane*, Op. 50.

If I had to spend the rest of my life on an electrified desert island with running water, proper toilet facilities, a fully-equipped kitchen, and an incredible stereo system... but with just one compact disc, I might well choose Herbert Von Karajan's performance of the *Prélude and Liebestod* (Love-Death) music from Wagner's *Tristan and Isolde*. This Deutsche Grammophon CD (413 754-2) with the Berlin Philharmonic is superb, and yet I wouldn't choose it as a Valentine's Day offering. This is more appropriate music for suicides, and, indeed, was used in just that way at the end of the classic French film *Les Cousins*.

Good competition for incredibly beautiful, but tragic, romantic orchestral love music comes from Tchaikovsky, of course, and his *Romeo and Juliet—Fantasy Overture*. I'm very pleased with my recording featuring the Chicago Symphony Orchestra conducted by Sir Georg Solti (London 417 400-2). Prokofiev's *Romeo & Juliet* bal-

let is also a must for every serious collector of lovmusick. I particularly enjoy the excerpts from Suites 1 and 2 performed by Yoel Levi and the Cleveland Orchestra on Telarc (CD-80089).

Some say Ravel's *Daphnis and Chloé* is his masterpiece. It certainly is an example of orchestration at its most colorful, and musical impressionism at its most impressionistic, but I think Ravel's better melodies are in some of his other works. My preferred recording is with the Orchestre de Paris conducted by Daniel Barenboim (DGG 400 061-2).

If you get away from "he and she" titles, the chances improve for finding love music without deadly endings. For example, there's Donizetti's opera, *The Elixir of Love*, Andrew Lloyd Webber's musical, *Aspects of Love*, and Augusta Homès's orchestral tone poem, *Night and Love*. There's also the romantic, melodious music to the film *Love Story* by Francis Lai, but there we go with mortuary conclusions again. And, for those who find human bonding too precarious, there is always Prokofiev's suite, *Love for Three Oranges*.

However, my best picks for appropriate classical music to give to your beloved this Feb. 14 are: *My Favorite Love Songs* with Luciano Pavarotti, Renata Tebaldi and Marilyn Horne (London 443 599-2); Joseph Suk's charming, little-known piano piece, *Love Song* (Supraphon 10 3895-2); Brahms' lively, life-affirming *Liebeslieder (Lovesong) Waltzes* (Nonesuch 79008-2) and, in first place, the lyrical, romantic *Songs of Edvard Grieg*, superbly sung by Anne Sofie von Otter (DGG D 174269). This last album includes my favorite Grieg song, *Jeg elsker Dig (I Love You)*, with words by Hans Christian Andersen.

I don't think there is anything about death or dying in that piece, but, then again, "Jeg elsker Dig" are the only words I understand in Norwegian. ■

# POETRY

## Cold Blood

BY KAREN SWENSON

After murdering his father  
and marrying all the widows,  
King Narathu feared reincarnation.  
Perhaps he'd return as a lizard  
to be stoned by the villagers,  
skinned and roasted –  
a sputtering drizzle of juice in the fire.

To evade fate he built  
the largest temple in Pagan  
on the plain already a hummocked quilt  
of mud brick bribes against mortal deeds.

Mornings, he trailed his courtiers behind him  
like a child with a clacking pull-toy,  
through the dusty bristle of palms,  
to insert a needle between yesterday's bricks.  
If he could, the mason lost a finger.

Eight hundred years ago eight assassins  
stabbed him, then each other,  
but still bricks and mortar –  
death's dust steeped and kneaded –  
stack neat sandwiches.

In his dim arches, where bats swoop,  
we shake our heads over his  
litany of iniquity, loving it,  
wanting evil to be monstrous, mythical,  
something our ordinariness cannot achieve.

When he looked down his tunnel's sealed masonry  
to the framed opening of light and green,  
perhaps he longed to be  
without the dark within.

Emerging from his shadows  
where bats scream at the edge of hearing,  
we watch a lizard warm his blood in the dust  
circled by boys,  
pouches of slingshots pulled taut  
on limber fingers.

Karen Swenson, who read in the Rogue Valley in October, has traveled widely in Asia. *The Landlady in Bangkok* (Copper Canyon Press, 1994), from which this poem is taken, was chosen by Maxine Kumin for The National Poetry Series. (Reprinted by permission of Copper Canyon Press, P.O. Box 271, Port Townsend, WA 98368.)

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3-6 poems, a brief bio, and a SASE to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,  
Ashland, OR 97520. Please allow two to four weeks for reply.

Fred Flaxman's *Compact Discoveries* column is now distributed by computer internationally via the Internet.



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## BOOKS

Alison Baker

### Noah's Garden: Restoring the Ecology of Our Own Back Yards

By Sara Stein

Houghton Mifflin Company, 1993; \$21.95

When Sara Stein and her husband bought six acres of rural suburbia in New York, they plunged into improving it. "We cleared brush and pulled vines and hauled rocks and broke ground and dug beds until, after years of high hopes and hard work, we had an expanse of landscaped grounds and gardens that seemed to us like Eden."

Then, she says, it hit: "...we had banished the animals from this paradise of ours." Grouse moved out when the tall grass was mowed; the fox moved on when her lair was turned into a rock garden; loose stones were replaced with cemented brick, and the toad that had lived under the front steps disappeared. For Stein, it was a revelation: "America's clean, spare landscaping and gardening tradition has devastated rural ecology."

*Noah's Garden* is the story of how the author then turned to restoring nature to her landscape. It's not a gardening book, nor is it strictly an ecology book; it discusses plants and methods of planting, the emotions we feel for our gardens and for the wild, the history of agriculture, the physiology and behavior of so-called garden pests, and the laws and politics that affect the way we tend the land. It's a veritable ecosystem of a book.

What often escapes our notice, when we gnash our teeth about the disappearing old-growth forest, the puny remnants of

tallgrass prairie, the drying up of wetlands, is that small-scale habitats are disappearing too. And what sets this book apart from other books that bemoan the loss of habitat

is Stein's suggestion that we can do something about it: plant new habitats.

It requires some changes in our habits: we need to wean ourselves from the love of lawns, and learn to love—or at least respect—aphids and beetles and (to some extent) slugs. Included among the author's many charming drawings is an illustration of a suburban lot planted with wild animals in mind—a bit of meadow with sedges, grasses, and wildflowers; a wetland for bog plants

around an artificial pond; a hedgerow of berrying species; and a corner woodland. This turns out not to be a hypothetical lot but an actual landscape plan sent to her by a reader who has planted all this on a one-eighth-acre lot on a cul-de-sac in a tract house development—in Oregon.

Stein thinks we need to develop a new garden aesthetic; learn to appreciate the beauty of wild nature not just at scenic viewpoints like the Table Rocks or Mt. Shasta but in our own shrubbery. She suggests some incentives: "...the value of a property will be perceived in part according to its value to wildlife. A property hedged with fruiting shrubs will be worth more than one bordered by forsythia...a premium on lots that provide summer flowers

#### WHAT SETS THIS BOOK

APART FROM

OTHER BOOKS THAT

BEMOAN THE

LOSS OF HABITAT

IS STEIN'S SUGGESTION

THAT WE CAN

DO SOMETHING

ABOUT IT


and fall crops of seed." And "...tax abatements geared to the number of native species; deductions for lots that require neither sprays nor sprinklers. A nursery colony of bats might be considered a capital improvement."

This seems to me a good approach to dealing with the development that's spreading like Scotch broom across southern Oregon. Why not require developers to plant hedgerows of crabapple and wild roses between new homes? Why not give homeowners a break in water rates when they plant native shrubs that are meant to live from one rainy season to another without a drink? Why not give those Most Beautiful Yard awards to houses with the most fruiting bushes, rock piles with the coziest cranies, the largest number of bird species checking out the birdbath?

It's almost enough to make me want to move into town and plant a yard right.

A combination of scientist and artist, Stein writes lyrically and beautifully about nature; her language is simple but evocative. "A screen of white pines we planted gives us privacy from neighbors and, in winter, stands as a blue-green accent against the bare, buff land...To the cardinals that winter here, a grove of conifers is a lifeboat in the ocean, the focus of their struggle to live through winter storms."

"We don't have to provide all habitats, every sort of food," she tells us. "You plant nut trees and I'll plant spruce, you keep a berry thicket and I'll do the tall grass... This is the rich, new landscape; this is the new kind of gardener who asks not whether he should plant this ornament or another but which patch is missing from his community, how he can provide it...This is the ark."

In my part of Oregon, bare-root trees and shrubs are showing up in the nurseries right about now. This year, from my stack of handbooks and catalogs, I am choosing not the most exotic flowers but the ones that supply local butterflies with their favorite nectar; not the dogwood with the fancy double blossom but the one that will grow without summer watering at this elevation, and will bear the most berries for waxwings after flowering. And then I'm going out to plant a little bit of creature-friendly habitat. 

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Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

# A Legacy that will endure forever.

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.

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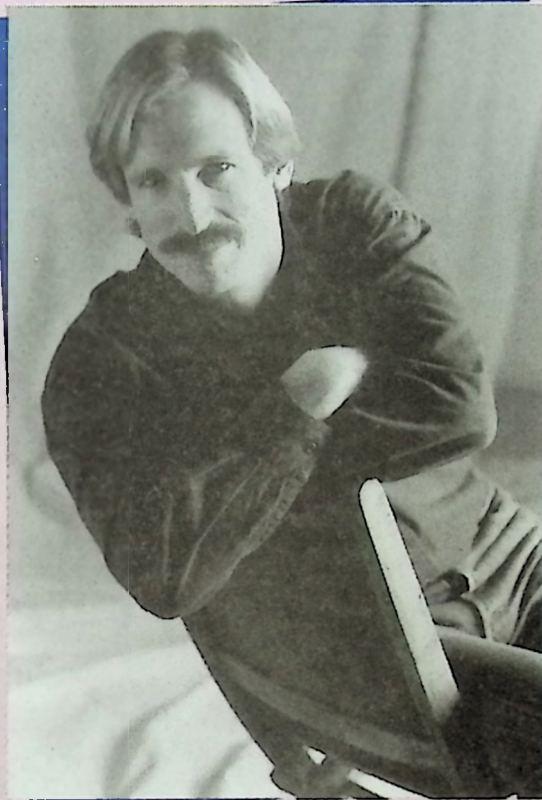
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